

# THE VOCALIST:

CONSISTING OF

SHORT AND EASY GLEES, OR SONGS,

IN PARTS.

ARRANGED FOR

SOPRANO, ALTO, TENOR, AND BASS VOICES.

BY

LOWELL MASON AND GEORGE JAMES WEBB,

Professors in the Boston Academy of Music.

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C O N S I S T I N G   O F

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## NOTICE.

THIS work consists of a variety of social four part Songs, or easy Glees, arranged for mixed voices, viz:—Treble, Alto, Tenor and Bass. The selection has been chiefly made from German authors,—the words being either a free translation, or written in imitation of the original.

The Treble is written on the upper staff, and the Alto, Tenor, and Bass, on the second, third, and fourth.



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# THE VOCALIST.



## MOUNTAIN SONG.

POPULAR MELODY.

*Andantino.*

SOPRANO.



1. When up 'the moun-tain climb-ing, I sing this mer-ry strain, La, la . . . . .

ALTO.



La, la, la, la, la, la, la,

TENOR.



2. When light'ning, hail and thun-der, Loud hiss-ing, flash and roar, La, la, la, la, la, la, la,

BASE.



La, la, la, la, la, la, la,

## MOUNTAIN SONG. CONTINUED.

1. la, . . . . la, . . . . la, The ech - oes catch my mu - sic, And send it back a - gain. La, la,  
 la, la, la, la, la, la, la, la, La, la, la,

2. la, la, la, la, la, la, la, la, I stand a - bove its threat'ning, And sing a - bove its roar. La, la, la,  
 la, la, la, la, la, la, la, la, La, la, la,

1. la . . . . la, . . . . la. . . . . When on the sum - mit stand - ing High mid the cloud-less  
 la, la, la, la, la, la, la, la, la, la, la.

2. la, la, la, la, la, la, la, la, la, la, la. But when the sun is sink - ing, And shades are dark and  
 la, la, la, la, la, la, la, la, la, la, la.



## 7

[illegible]

## HEAR YE THE SONG!

H. G. NÄGELI.

*Allegro.*

1. Hear ye the song! Hear ye the song! Hear ye the song! The song that is rais'd on the

2. Hear ye the song! Hear ye the song! Hear ye the song! The song that is tell - ing our

3. Hear ye the song! Hear ye the song! Hear ye the song! The sun-beams of sci - ence in

The first system of the musical score is in 6/8 time, key of B-flat major. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: 1. Hear ye the song! Hear ye the song! Hear ye the song! The song that is rais'd on the; 2. Hear ye the song! Hear ye the song! Hear ye the song! The song that is tell - ing our; 3. Hear ye the song! Hear ye the song! Hear ye the song! The sun-beams of sci - ence in.

1. plains of the vanquish'd, Where foes of our coun - try and free - dom have languish'd, Gent - ly swell - ing, Of

2. coun - try's sal - va - tion, And light - ing to glo - ry our proud, hap - py na - tion! Hear its num - bers, And

3. glo - ry are spread - ing, And na - tions which long in deep gloom have been tread - ing, Now are wak - ing To

The second system of the musical score continues the melody and accompaniment. The lyrics are: 1. plains of the vanquish'd, Where foes of our coun - try and free - dom have languish'd, Gent - ly swell - ing, Of; 2. coun - try's sal - va - tion, And light - ing to glo - ry our proud, hap - py na - tion! Hear its num - bers, And; 3. glo - ry are spread - ing, And na - tions which long in deep gloom have been tread - ing, Now are wak - ing To.



# HEAR YE THE SONG! CONTINUED.

*Cres.*

1. vic-to - ry tell - ing; And wax - ing loud and loud - er still, And wax - ing loud and loud - er still, Till

*Cres.*

2. wake your slumbers, And raise the sa - cred tri - umph high, And raise the sa - cred tri - umph high; Our

*Cres.*

3. day's bright break - ing; And songs with loud and thund'ring peal, And songs with loud and thund'ring peal, Our

*Cres.*

*ff* *m*

1. thun - ders all things fill . . With rap - tu - rous shouts of joy, . . . That foes shall no more an -

*ff* *m*

2. land no more shall sigh, Op - press'd by the mon - arch's power, Af - fright - ed in dan - ger's

*ff* *m*

3. kind - ly joys re - veal: To heav - en be thanks ad - dressed, That earth is so rich - ly

*ff* *m*

## HEAR YE THE SONG! CONTINUED.

1. boy: Hear ye the song! Hear ye the song! The song that is rais'd on the plains of the vanquish'd, Where

2. hour: Hear ye the song! Hear ye the song! The song that is tell - ing our country's sal - va - tion, Is

3. blest! Hear ye the song! Hear ye the song! The sunbeams of sci - ence in glo - ry are spreading, And

1. foes of our country and freedom have languish'd: Hear ye the song! Hear ye the song! Hear ye the song!

2. lighting to glo - ry our proud hap - py na - tion! Hear ye the song! Hear ye the song! Hear ye the song!

3. na - tions no longer in midnight are treading: Hear ye the song! Hear ye the song! Hear ye the song!



# THE SEA.

H. G. NÄGELI.

11

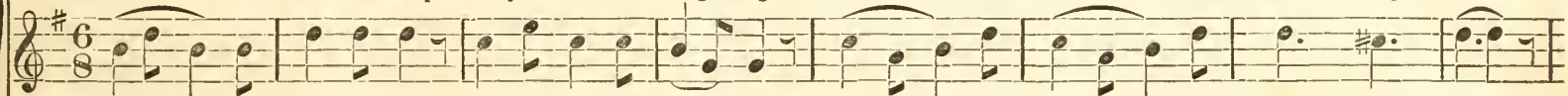
*Andantino. Sempre Piano.*



1. Sail, . . . O ship, a-way! Smile, O waves of o - cean! Bear . . . . us safe - - - ly on . . . . your tide:



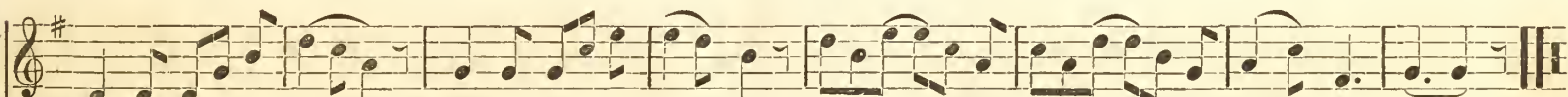
2. Storms of o - cean, sleep: Let your dire-ful rag - ing Now . . . for - - bear . . its wast - - ing blast:



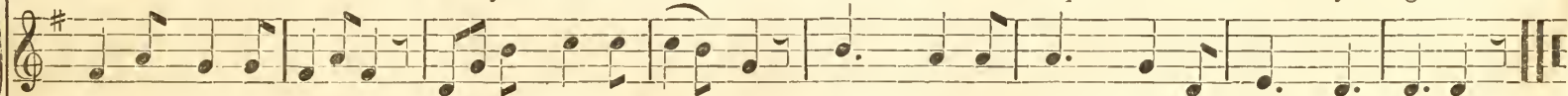
3. Rocks of dread a-larm! Let your dan-ger spare us, Let . . . . our barque . . your wreck - ing clear:



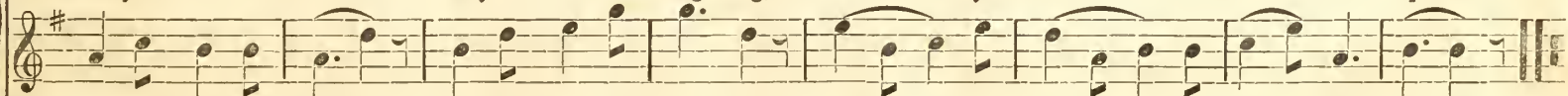
4. Gen - - tle breezes blow, Safe-ly on-ward speed us, Stea - dy be your kind - ly swell:  
5. Sail, . . . O ship, a-way! God with might will guide us; O'er the wa - ter's dan - g'rous way:



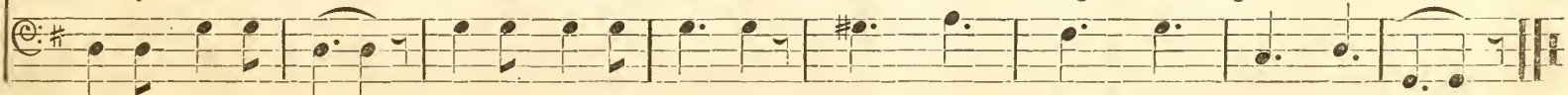
1. Let no boist'rous winds Wake your dark com - mo - tion, Let . . . . . our barque . . . in safe - ty glide.



2. Let your force be staid, All your wrath as - suag - ing, Kind - - - ly smile . . . till we are past.



3. Safe-ly o'er her face Let the o - cean bear us, Then . . . we'll sing . . . in glad - den'd cheer.



4. Lights a - bove be bright, Cloudless ev - er lead us, Then we'll ev - er cry "All's well."  
5. He's the o - cean's God, He'll from dan-ger hide us; Ship, a - - way! O ship, a - way!

## FOR FREEDOM, HONOR, AND NATIVE LAND.

1. For free-dom, hon-or, and na-tive land, Each lib-er-ty's son shall for-ev-er stand; The host of the foe he will

1. For free-dom, hon-or, and na-tive land, Each lib-er-ty's son shall for-ev-er stand; The host of the foe he will

1. For free-dom, hon-or, and na-tive land, Each lib-er-ty's son shall for-ev-er stand; The host of the foe he will

1. For free-dom, hon-or, and na-tive land, Each lib-er-ty's son shall for-ev-er stand; The host of the foe he will

nev-er fear, When ru-in shall threat-en a land so dear. All u-ni-ted, un-af-frighted,

nev-er fear, When ru-in shall threat-en a land so dear. All u-ni-ted, un-af-frighted,

nev-er fear, When ru-in shall threat-en a land so dear. All u-ni-ted, un-af-frighted,

nev-er fear, When ru-in shall threat-en a land so dear. All u-ni-ted, un-af-frighted,

March we on in free-dom's cause, Bound in love to free-dom's laws, Freedom's sa-cred band, True . .

March we on in free-dom's cause, Bound in love to free-dom's laws, Freedom's sa-cred band, True . .

March we on in free-dom's cause, Bound in love to free-dom's laws, Freedom's sa-cred band,

March we on in free-dom's cause, Bound in love to free-dom's laws, Freedom's sa-cred band,

2

Abuse of power will the free repel,  
The flame of sedition they'll strive to quell;  
Alike are they friendly to equal rights,  
And hostile to anarchy's deadly blight.  
All united, &c.

to free-dom's land, True . . to free-dom's land.

to free-dom's land, True . . to free-dom's land.

3

For equal laws and for Heaven's pure word,  
The hosts of the free have their life's blood pour'd,  
And never shall freedom's pure spirit die,  
Till earth under bondage shall cease to sigh.  
All united, &c.

True to free-dom's land, True to free-dom's land.

True to free-dom's land, True to free-dom's land.



MAIDEN, WEEP NO MORE.

*Affettuoso.*

1. Maiden, wherefore weepest thou? Weepest thou? weepest thou? Maiden, wherefore weepest thou, Weepest thou so sore?  
2. Maiden, I shall soon re-turn, Soon re-turn, soon re-turn; Maiden, I shall soon re-turn, Grieve thou not so sore.

1. Maiden, wherefore weepest thou? Weepest thou? weepest thou? Maiden wherefore weepest thou, Weepest thou so sore?  
2. Maiden, I shall soon re-turn, Soon re-turn, soon re-turn; Maiden, I shall soon re-turn, Grieve thou not so sore.

1. Maiden, does our parting grieve thee? Weep'st thou that I go and leave thee? Maiden, wherefore weepest thou? Maiden, weep no more.

2. While at dis-tance from thee parted, I will ev - er prove true hearted: Maiden dear, then weep not now, Maiden, weep no more.

1. Maiden, does our parting grieve thee? Weep'st thou that I go and leave thee? Maiden, wherefore weepest thou? Maiden, weep no more.

2. While at dis-tance from thee parted, I will ev - er prove true hearted: Maiden dear, then weep not now, Maiden, weep no more.

# THE HEARTH.

H. G. NÄGELI.

15

*Andantino.*

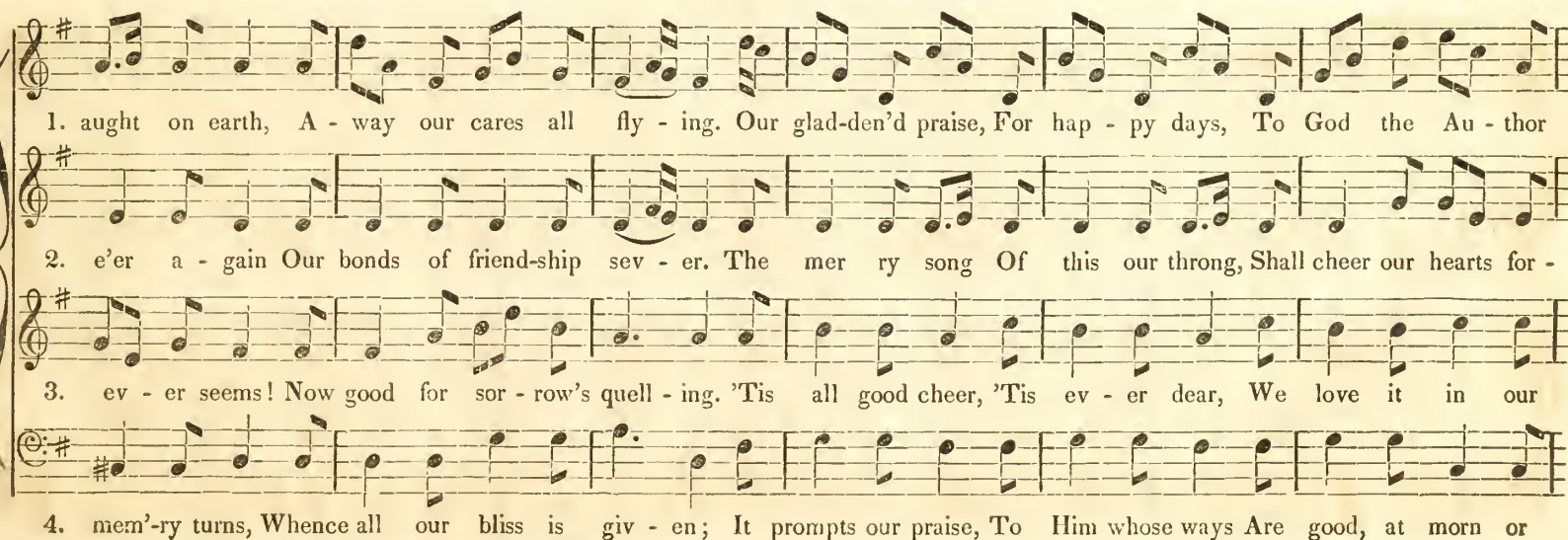


1. Here, on this quiet, fire-lit hearth, We'll join in merry sing-ing, And happy be, as

2. Here, love shall wreath a golden chain, To bind us all together, And naught on earth shall

3. This social hearth with fire-lit beams, Gives rest to every dwell-ing; How bright and cheer it

4. The flame that on it sweet-ly burns, Ascends above towards heaven, And oft to God our



1. aught on earth, Away our cares all fly-ing. Our glad-den'd praise, For happy days, To God the Author

2. e'er again Our bonds of friendship sever. The merry song Of this our throng, Shall cheer our hearts for -

3. ever seems! Now good for sorrow's quell-ing. 'Tis all good cheer, 'Tis ever dear, We love it in our

4. mem'-ry turns, Whence all our bliss is given; It prompts our praise, To Him whose ways Are good, at morn or



## THE HEARTH. CONTINUED.

1. bring - ing: Our glad-den'd praise, For hap - py days, To God the Au - thor bring - ing.

2. ev - - er: The mer - ry song Of this our throng, Shall cheer our hearts for - ev - - er.

3. dwell - ing: 'Tis all good cheer, 'Tis ev - er dear, We love it in our dwell - ing.

4. e - - ven: It prompts our praise, To Him whose ways Are good, at morn or e - - ven.

## TO HOPE.

*Andantino.*

1. Hope, sweet spir - it! mild as dew - y morn-ing, Turn - ing dark - est night to bril - liant day, Fresh - ly

2. Yon - der, high - er than the stars of heav-en, Where all sor - row, where all trou - ble dies, Will sweet -



1. earth's cold breast with flow'rs a - dorn - ing, Let me rev - el ev - er in thy ray. Soft - ly whisp'ring thou dost  
2. - er flow'rs, and soft - er airs be giv'n, And a bright - er sun will light the skies. Hope, sweet spir - it! there thou



1. earth's cold breast with flow'rs a - dorn - ing, Let me rev - el ev - er in thy ray. Soft - ly whisp'ring thou dost  
2. - er flow'rs, and soft - er airs be giv'n, And a bright - er sun will light the skies. Hope, sweet spir - it! there thou



1. seem to sigh, "I am with thee, I am with thee, Though all oth - ers fly."  
2. canst not go, Bliss past hop - ing, Bliss past hop - ing, Heav'n - ly spir - it know.



1. seem to sigh, "I am with thee, I am with thee, Though all oth - ers fly."  
2. canst not go, Bliss past hop - ing, Bliss past hop - ing, Heav'n - ly spir - it know.





Allegretto.

1. Why is this far looking sor - row? Sigh not, nor fear for the mor - row; Brightly the sun shines to - day, Bright-  
 2. Ro - ses will bloom and be fa - ded, Sunshine of sum-mer be sha - ded, Tress-es of youth will turn grey, Tress -

1. Why is this far looking sor - row? Sigh not, nor fear for the mor - row; Brightly the sun shines to - day, Bright-  
 2. Ro - ses will bloom and be fa - ded, Sunshine of sum-mer be sha - ded, Tress-es of youth will turn grey, Tress -

Instrument.

1. - - - ly the sun shines to - day. Come then, sweet flow'rs come and gather, Now, in this bright summer weath-er;  
 2. - - - es of youth will turn grey: But He who made them is fade - less, Goodness and wisdom are shade-less;

1. - - - ly the sun shines to - day. Come then, sweet flow'rs come and gather, Now, in this bright summer weath-er;  
 2. - - - es of youth will turn grey: But He who made them is fade - less, Goodness and wisdom are shade-less;



# CALL TO JOY. CONTINUED

19

## CHORUS.

1. Pluck op'ning rose-buds and twine Wreaths for those tress-es of thine.  
2. He, in his Fa-ther-ly care, Sends all the good we can bear.

Come then, sweet flow'rs come and ga - ther,  
But He who made them is fade - less,

1. Pluck op'ning rose-buds and twine Wreaths for those tress-es of thine.  
2. He, in his Fa-ther-ly care, Sends all the good we can bear.

Come then, sweet flow'rs come and ga - ther,  
But He who made them is fade - less,

1. Now in this bright summer wea - ther; Pluck op'ning rosebuds and twine Wreaths for those tresses of thine.  
2. Goodness and wisdom are shade-less; He, in his Father - ly care, Sends all the good we can bear.

1. Now in this bright summer wea - ther; Pluck op'ning rosebuds and twine Wreaths for those tresses of thine.  
2. Goodness and wisdom are shade-less; He, in his Father - ly care, Sends all the good we can bear.

*Moderato.*

1. Freedom's sons, come join in cho - rus, Praise this fa - vored spot of earth; Praise the skies now smil - ing  
 2. Here are e - qual rights de - fend - ed, Rich - es fill the bu - sy hands; Then, be wel - come kind ex -

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat) and 6/8 time, marked 'Moderato'. It contains two lines of lyrics. The second and third staves are a grand staff (treble and bass clefs) with a brace on the left, providing harmonic accompaniment. The bottom staff is a single bass line, also in G major and 6/8 time, with lyrics. The system concludes with a repeat sign.

1. o'er us, Praise the land which gave us birth. Though our sky is of - ten frown - ing, Though our  
 2. tend - ed, To the poor from oth - er lands; Let them come and join the cho - rus, Let them

The second system of the musical score continues the composition. It follows the same four-staff format as the first system, with a single melodic line, a grand staff accompaniment, and a single bass line. The lyrics continue across the staves. The system concludes with a repeat sign.

1. land is rough and sear, Health and peace our la - bors crown-ing, Bless the cheer - ful spir - its  
 2. praise this spot of earth; Praise the skies now smil - ing o'er us, Praise the land which gave us

1. land is rough and sear, Health and peace our la - bors crown-ing, Bless the cheer - ful spir - its  
 2. praise this spot of earth; Praise the skies now smil - ing o'er us, Praise the land which gave us

1. here: Health and peace our la - bors crown - ing, Bless the cheer - ful spir - its here.  
 2. birth: Praise the skies now smil - ing o'er us, Praise the land which gave us birth.

1. here: Health and peace our la - bors crown - ing, Bless the cheer - ful spir - its here.  
 2. birth: Praise the skies now smil - ing o'er us, Praise the land which gave us birth.



*Scherzando.*

1. Summer spreads her tent of a - zure, Bright with am - ber light se - rene; Bloom-ing flow'rs of rain - bow  
 2. Queenlike see the match-less li - ly Proud-ly fair her hills in - close; While deep bow - ing, warm - ly

1. beau - ty, Strew her car - pet vel - vet green. Buds, their ten - der leaves un - fold-ing, Ope their bo - soms bright and  
 2. blush-ing, Hangs the sweet, the dar - ling rose. Sounds of mu - sic, sighs of beau-ty Smile and spar - kle, float and

1. fair; Fragrant clouds of in-cense ris-ing, Fill with sweets . . . the whis-p'ring air.  
 2. swell, More than hu-man eye can num-ber, More than hu-man tongue can tell

1. fair; Fragrant clouds of in-cense ris-ing, Fill with sweets . . the whis-p'ring air.  
 2. swell, More than hu-man eye can num-ber, More than hu-man tongue can tell.

## COME AND JOIN OUR TRUSTY CIRCLE.

C. A. GABLER.

*Allegro.*

1. Come and join our trus-ty cir-cle, Old com-pan-ions met a-gain; Here the wild and wise to -

2. Friend-ly is the sun of heav-en, Life is smil-ing glo-rious-ly, E'en the worm be-speak-eth

3. Joy is hov'-ring o'er the val-ley, Rush-ing in the wa-ter-fall; Joy in light-ed halls is



1. ge - ther, Strew life's flow'rs and ban - ish pain. Come then friends and wel-come joy, Heart to

2. pleas - ure, When it sees the light of day. Come then friends and wel-come joy, Heart to

3. beam - ing, And with - in our cir - cle calls. Come then friends and wel-come joy, Heart to

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal staves.

1. heart and no al - loy: Come then friends and wel-come joy, Heart to heart and no al - loy.

2. heart and no al - loy: Come then friends and wel-come joy, Heart to heart and no al - loy.

3. heart and no al - loy: Come then friends and wel-come joy, Heart to heart and no al - loy.

The second system of the musical score also consists of four staves (three vocal and one piano). The key signature remains one flat (B-flat) and the time signature is 4/4. The lyrics continue from the first system.

# FLEETING TIME.

FR. SCHNEIDER. 25

Moderato.

1. O, fleet-ing time! How are thy pin-ions speed-ing, No sigh nor laugh-ter heed-ing, Nor pausest thou in

2. O, fleet-ing time! While sel-fish men a - buse thee, The good with wis-dom use thee In seek-ing paths of

3. O, fleet-ing time! If, when thou hast de - part - ed, We find our-selves de - sert - ed, Thou, Time, are not to

1. flight For one to say "good night," O, fleet - ing time! O, fleet - ing time!

2. light, Up, far a - bove thy flight, O, fleet - ing time! O, fleet - ing time!

3. blame, Ourselves must bear the shame, Not fleet - ing time! Not fleet - ing time!



*Poco Allegro.*

1. There is a tract of earth, Be-deck'd with beau-ty's charms, Re - plete with vir - tuous worth, And free from

2. A land of vig - 'rous youth, Of wide and rich do - main: A land of mor - al truth, And blest with

3. It is a land of fame: Its no - ble deeds are known With high and hon - or'd name Where'er the

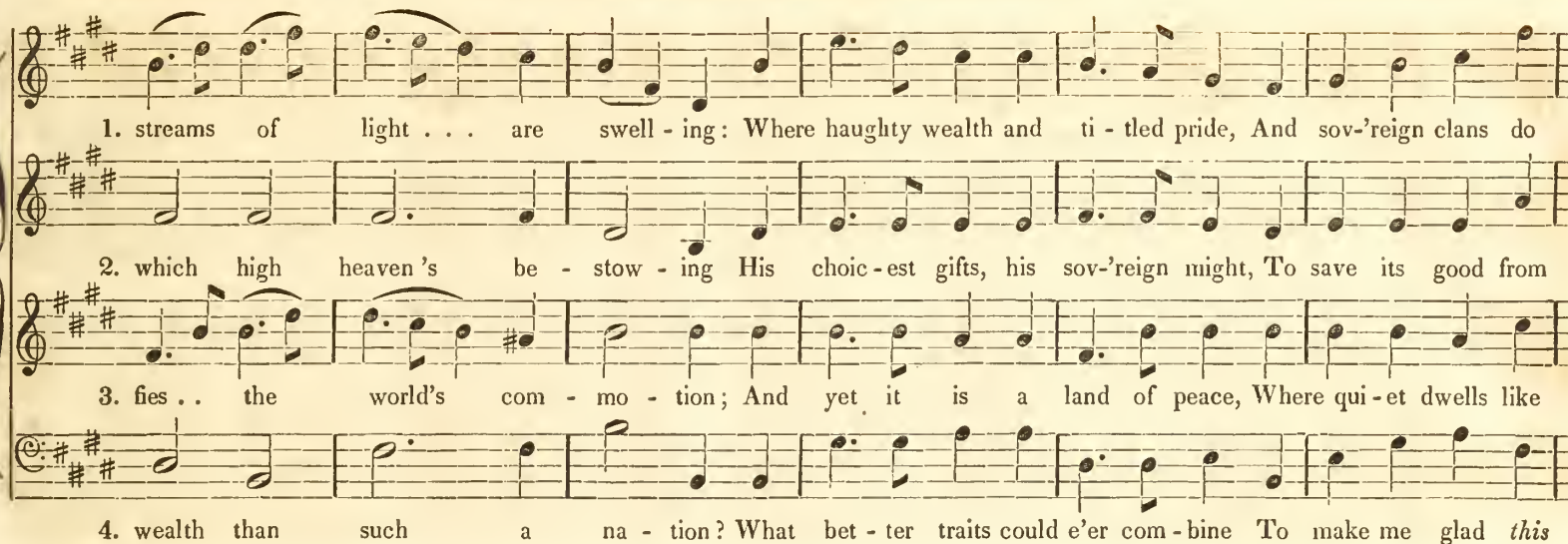
4. A land that holds her eye On tow'r-ing good to come, And can in hope des - cry A bliss a -

1. rude . . . a - larms: A land where free - dom's tribes . . are dwell - ing, A land where

2. glo - - - ry's reign: A land where pa - triot hearts are glow - ing, A land on

3. sun has shone: Its can - vass lights the face . . . of o - cean, Its pow'r de -

4. bove . . all sum. Oh, where's the land in earth's cre - a - tion, Of rich - er

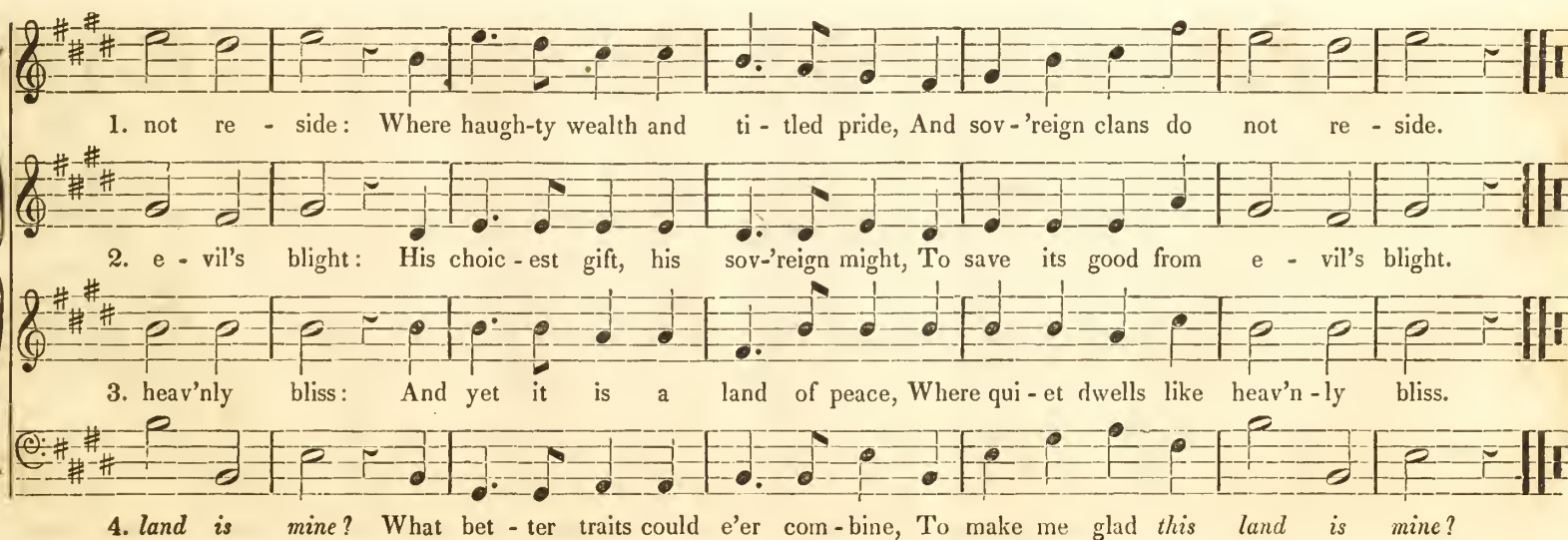


1. streams of light . . . are swell - ing: Where haughty wealth and ti - tled pride, And sov'-reign clans do

2. which high heaven's be - stow - ing His choic - est gifts, his sov'-reign might, To save its good from

3. fies . . the world's com - mo - tion; And yet it is a land of peace, Where qui - et dwells like

4. wealth than such a na - tion? What bet - ter traits could e'er com - bine To make me glad *this*



1. not re - side: Where haugh-ty wealth and ti - tled pride, And sov'-reign clans do not re - side.

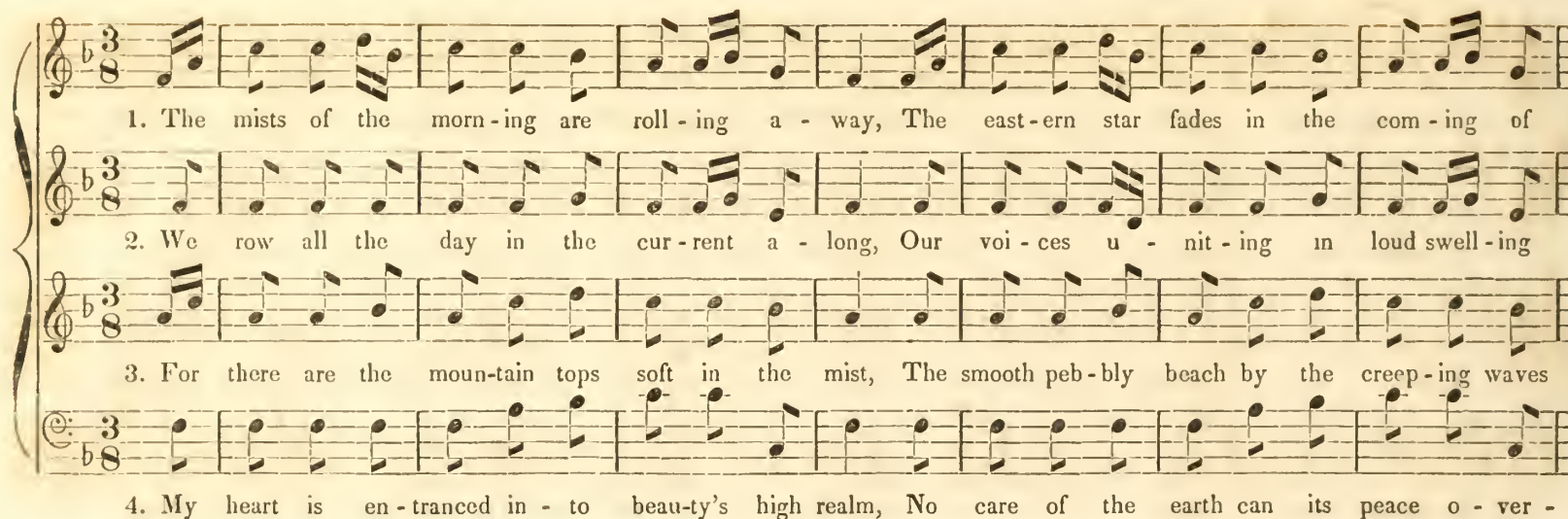
2. e - vil's blight: His choic - est gift, his sov'-reign might, To save its good from e - vil's blight.

3. heav'nly bliss: And yet it is a land of peace, Where qui - et dwells like heav'n - ly bliss.

4. land is mine? What bet - ter traits could e'er com - bine, To make me glad *this land is mine?*



## BOATMAN'S MORNING SONG.



1. The mists of the morn-ing are roll-ing a-way, The east-ern star fades in the com-ing of

2. We row all the day in the cur-rent a-long, Our voi-ces u-nit-ing in loud swell-ing

3. For there are the moun-tain tops soft in the mist, The smooth peb-bly beach by the creep-ing waves

4. My heart is en-tranced in-to beau-ty's high realm, No care of the earth can its peace o-ver-



1. day; The foam of the bil-lows al-rea-dy I see, And there is my lit-tle barque wait-ing for me.

2. song; No tho't of the toil and the tu-mult of day, Can ruf-fle our bo-soms, or lure us a-way.

3. kissed, The broad spreading sky, ev-er deep-n'ing its blue, The o-cean that bears on its breast ev-'ry hue.

4. whelm, The star of the west sends its last lin-g'ring ray, And hail-ing my home, bid a-dieu to the day.

# MORNING SONG.

H. G. NÄGELI.

29

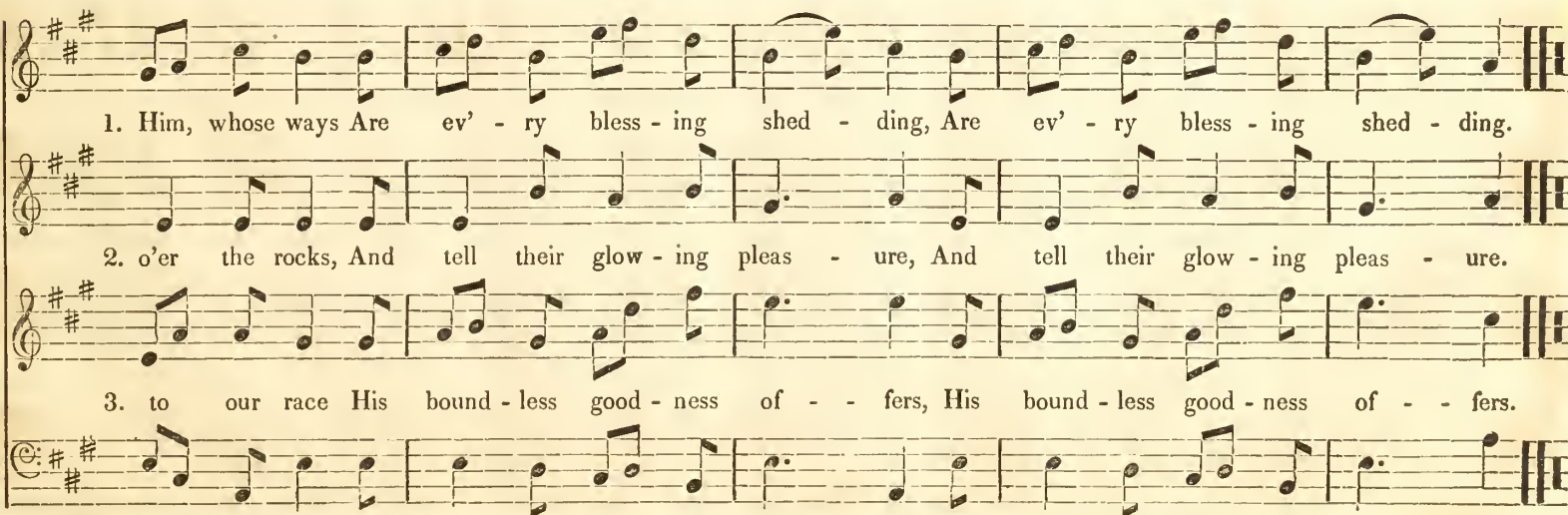
*Allegretto.*



1. Cre - a - tion smiles Like fai - ry isles, When morn's pure light is spread - ing, And lifts her praise To

2. The grain-clad fields, And ver - dant hills, Seem rich as E - den's treas - ures ; While lamb - kin flocks, Leap

3. The rip - pling stream Be - neath morn's gleam, Its spark - ling beau - ty prof - fers, To speak His praise, Who



1. Him, whose ways Are ev' - ry bless - ing shed - ding, Are ev' - ry bless - ing shed - ding.

2. o'er the rocks, And tell their glow - ing pleas - ure, And tell their glow - ing pleas - ure.

3. to our race His bound - less good - ness of - - fers, His bound - less good - ness of - - fers.



1. The morn-ing call A - wakes us all, The west is blush - ing bright, . . The west is blush - ing

1. The morn-ing call A - wakes us all, The west is blush - ing bright, . . The west is blush - ing

1. The morn-ing call A - wakes us all, The west is blush - ing bright, . . The west is blush - ing

1. The morn-ing call A - wakes us all, The west is blush - ing bright, . . The west is blush - ing

bright ; The sun mounts high, And sha-dows fly Be - fore the pow'r of light, . . . . .

bright ; The sun mounts high, And sha-dows fly Be - fore the pow'r of light : . . The sun mounts high, And

bright ; The sun mounts high, And sha-dows fly Be - fore the pow'r of light : . . The sun mounts high, And

bright . The sun mounts high, And sha-dows fly Be - fore the pow'r of light : . . The sun mounts high, And

. . . . . Be - fore the pow'r of light, . . . . . Be - fore the pow'r of light.  
 sha - dows flee Be - fore the pow'r of light, . . . . . Be - fore the pow'r of light.  
 sha - dows flee Be - fore . . . . . the pow'r of light.  
 sha - dows flee Be - fore the pow'r of light, Be - fore . . . . . the pow'r of light.

2

The stars turn grey,  
 And fade away,  
 :: Far in the arch of blue ; ::  
 While flowers below,  
 More brilliant grow,  
 In sparkling crowns of dew.

3

The birds awake  
 From woods and lake,  
 :: And raise a matin lay, ::  
 While buzzing things,  
 On gaudy wings,  
 Dance in the warming ray.

4

Let man, whose voice  
 Can so rejoice,  
 :: Raise high his songs of praise, ::  
 To Him whose might  
 Formed life and light,  
 From His eternal rays.

Allegretto.

1. Wintry winds no more annoy, Spring's re-turn a-wakes my joy: Life new strength is gain-ing: Heav'n reflects its

2. Soft and sweet the zephyrs sigh, 'Neath a calm and pla-cid sky, Ev-'ry sense re-gal-ing; Flow'rs are o'er the

3. Glad I hear the chirping song, Rais'd by spring-bird's hap-py throng, At the morning's break-ing: Yes, the blackbird's

4. Rapt I hear at evening hour, Streamlets' gen-tle murmuring roar Down the hill-side fall-ing: O, what hallow'd

5. Mer-ry comes the bu-sy bee, Glad to join the gen-'ral glee Love-ly spring is bring-ing: Na-ture in her

Dim.

1. blue serene, Earth puts on her cheer-ful green, Beau-ty round is reign-ing, Beau-ty round is reign-ing.

2. meadows spread, All a-long the way I tread, Fragrance sweet ex-hal-ing, Fragrance sweet ex-hal-ing.

3. sim-ple lay, First to tell of spring's bright day, Sweetest song is mak-ing, Sweet-est song is mak-ing.

4. feelings wake While those heav'nly accents break, Earth to sleep re-call-ing, Earth to sleep re-call-ing.

5. thousand ways Seems to lift to heav'n her praise, Thanks and hon-or sing-ing, Thanks and hon-or sing-ing.



# COME REST YE WEARY.

GEBHARDI.

33

*Soft and gentle.*

1. Come and rest ye wea - - ry, Af - ter day's full use com - plete, Trust - ing

2. Night is soft - ly spread - ing, Sounds of toil in si - lence die, Qui - et

3. Veiled in night's thick man - - tle, Powers of dark - ness free - ly roam; But seek

4. In His faith - ful keep - ing, Sweet - ly rest and calm - ly sleep; While your

1. in the care a - round you, Rest, and be your slum - bers sweet.

2. light the stars are shed - ding From the calm blue ev - 'ning sky.

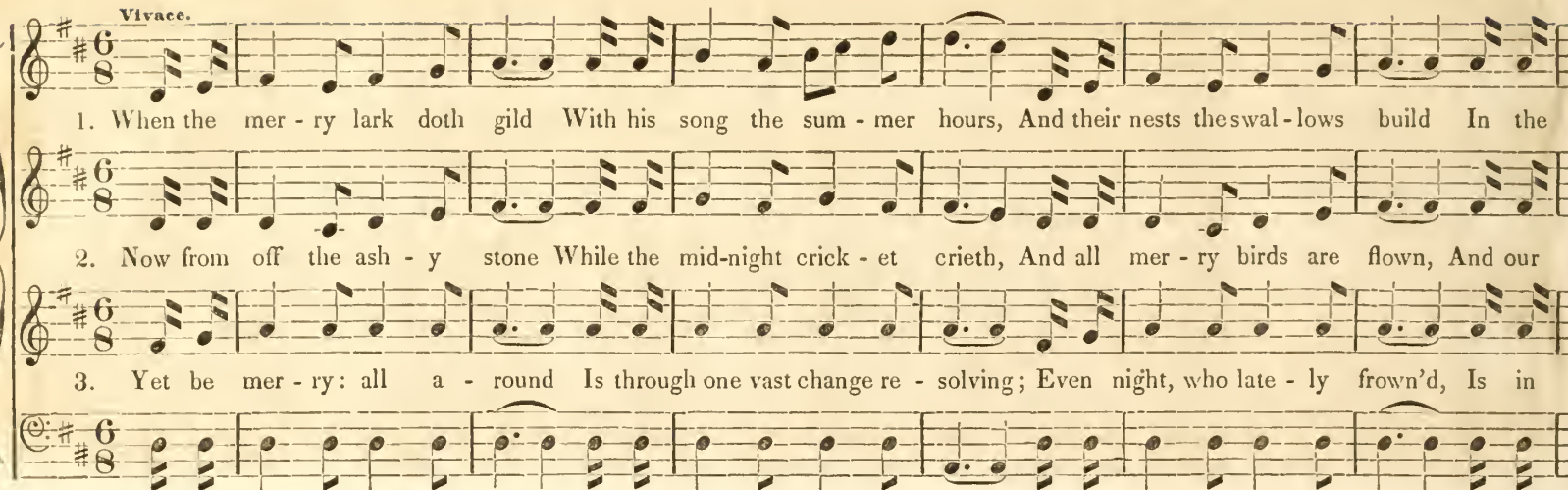
3. ye your Fa - ther's pre - sence, There dark spir - its can - not come.

4. eyes are closed in sleep - ing, Ten - der watch His love will keep.

## A SONG FOR THE SEASONS.

GEO. J. WEBB.


POETRY BY BARRY CORNWALL.

*Vivace.*


1. When the mer - ry lark doth gild With his song the sum - mer hours, And their nests the swal - lows build In the

2. Now from off the ash - y stone While the mid - night crick - et crieth, And all mer - ry birds are flown, And our

3. Yet be mer - ry: all a - round Is through one vast change re - solving; Even night, who late - ly frown'd, Is in

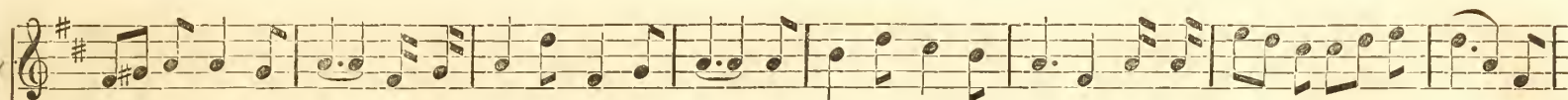


1. roofs and tops of tow'rs, And the gold - en bloom flow'r burns, All a - bout the waste, And the maid - en May re - turns

2. dream of pleasure dieth; And the once blue laughing sky Sad - dens in - to grey, And the frozen riv - ers sigh,

3. pa - ler dawn dissolv - ing; Earth will burst her fet - ters strong, And in spring grow free; All things in the world will change,





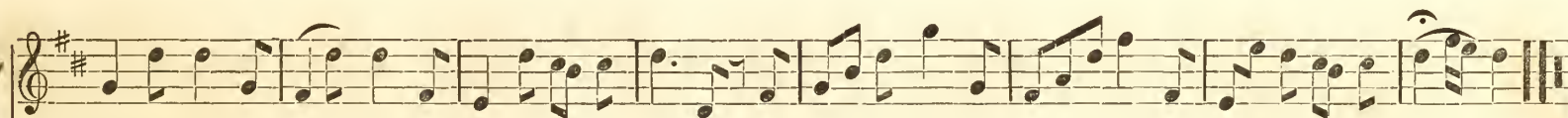
1. With a pret-ty haste, Then how mer-ry are the times, The summer times, the spring times, Then how merry are the times, The



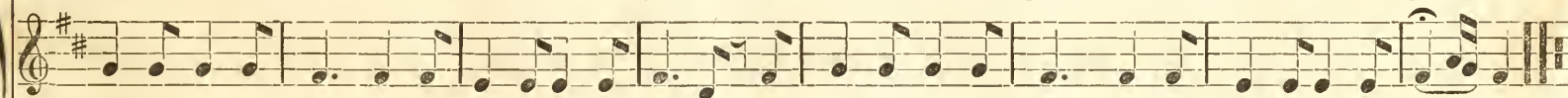
2. Running all a - way. Now, how sol-emn are the times, The winter times, the night times, Now, how sol-emn are the times, The



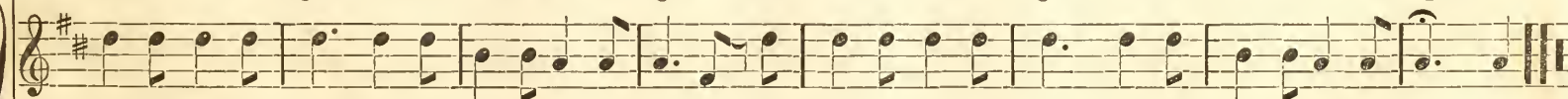
3. Save my love for thee. Sing then, hopeful are all times, The winter, summer, spring times, Sing then hopeful are all times, The



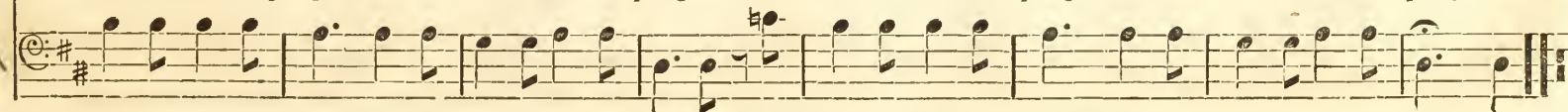
1. summer times, the spring times, The summer times, the spring times, The summer times, the spring times, The summer times, the spring times.



2. winter times, the night times, The winter times, the night times, The winter times, the night times, The winter times, the night times.



3. winter, summer, spring times, The winter, summer, spring times, The winter, summer, spring times, The winter, summer, spring times.





*Poco Allegro.*

1. A - wake a gen'rous song To God, the King of glo - ry; Your notes of praise pro - long, And tell to earth the

2. His throne is fixed on high, Where sons of light are keeping, Yet hears the widow's sigh, The friend-less or-phan's

3. He takes a guar-dian care Of all our earth-ly be - ing; Thro' all the earth and air His eye is ev - er

4. O, then, be - fore his throne, With grateful a - dor - a - tion, We'll all that good-ness own, Which flows thro' earth's cre-

1. story, How great his deeds have been! How pure his ho - ly love! How kind his ten-der hand! How free his mercies move!

2. weeping. O let his lovely name Resound in songs of praise! O let his glorious fame Loud notes of hon-or raise.

3. seeing: He hears the raven's cry, He gives to man his food; And when the poor apply, He fills their hearts with good.

4. -a-tion: We'll lift the feeling song, We'll shout in notes of joy: We'll join the ho-ly throng Who praise without al-loy.

*Allegretto.* *Cres.* *f*



1. There's much that gives pleas-ure In all that's a - round, There's ma - ny a treas - ure Where least it is

2. It glows in the morn-ing, When sunbeams a - rise; It spreads its a - dorn - ing, On evening's bright

3. 'Tis found in the breez - es That fur - nish our breath, That ward off dis - eas - es, And save us from

4. 'Tis found in the weather, Most dark-some and drear; For then 'round eve's fire-hearths, We meet in good



1. found: There's ma - ny a treas - ure Where least it is found.

2. skies: It spreads its a - dorn - ing, On evening's bright skies.

3. death: That ward off dis - eas - es, And save us from death.

4. cheer: For then 'round eve's fire-hearths, We meet in good cheer.

5

There's pleasure in toiling,  
That sweetens our rest;  
:||: Though oft we're recoiling,  
As if sore oppressed. :||:

6

There's pleasure from sorrow,  
By contrast of joy,  
:||: Then why should we borrow,  
Those cares that annoy? :||:

*Moderato.*

1. The year's last hour is sound - ing, From tow'r and stee - ple high; Come let us join our

2. Who of us, now as - sem - bled To greet the com - ing year, When it has filled its

3. But cour - age! friends and bro - thers, Be blithe and light of heart; The good will be u -

1. voic - es And sing a kind good bye. For, though some care it brought us, Much good it al - so

2. cir - cle, Will still be liv - ing here? The buds we fond - ly cher - ish, By sud - den frost may

3. ni - ted, Though here so soon they part. U - ni - ted ne'er to sev - er, But live and love for -



# THE YEAR'S LAST HOUR IS SOUNDING. CONTINUED.

39

1. taught us; Al - lowed us time o'er earth to roam, And brought us near - er to our

2. per - ish; The whirl - wind, all un - looked for, blows, Which rends the oaks, and crops the

3. - ev - er; And wheth - er *there* you live or *here*, I wish you all a good new

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat). The music is in common time. The lyrics are written below the vocal staves.

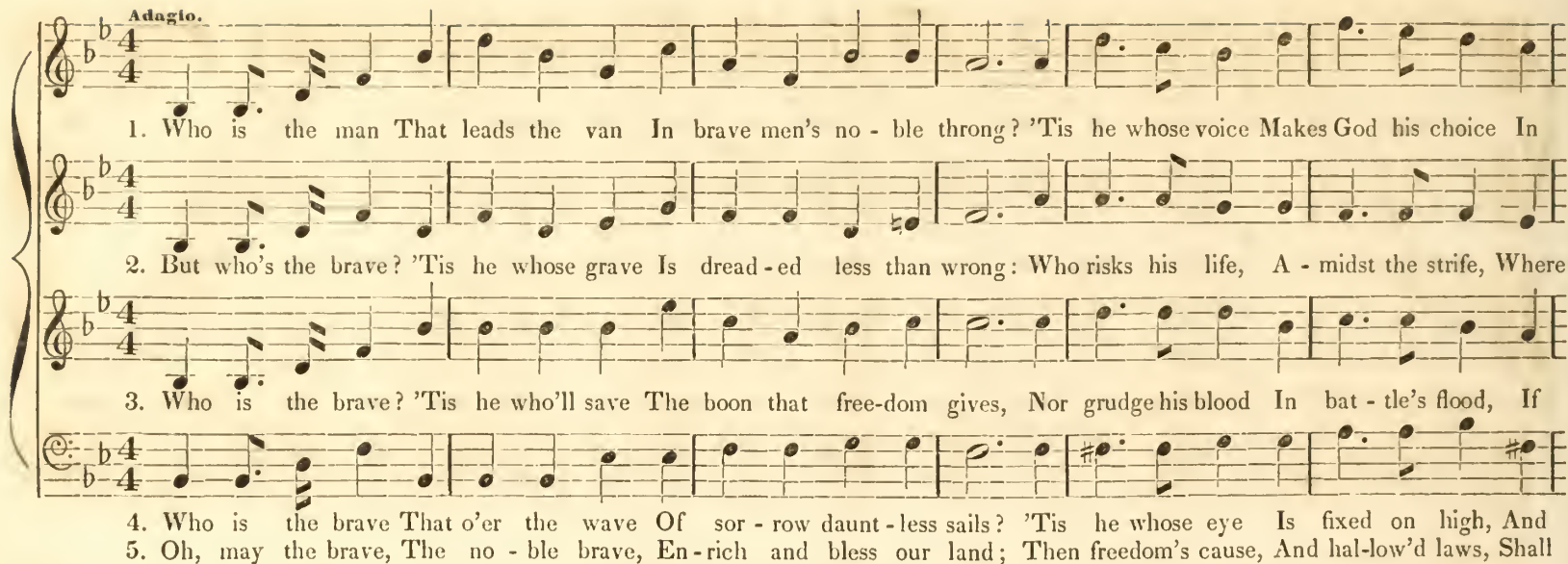
1. home: Al - lowed us time o'er earth to roam, And brought us near - er to our home.

2. rose: The whirl-wind, all un - looked for, blows, Which rends the oaks and crops the rose.

3. year: And wheth - er *there* you live, or *here*, I wish you all a good new year.

The second system of the musical score continues the composition. It also consists of four staves (three vocal and one piano). The lyrics are written below the vocal staves. The music concludes with a double bar line and repeat dots at the end of each staff.

Adagio.



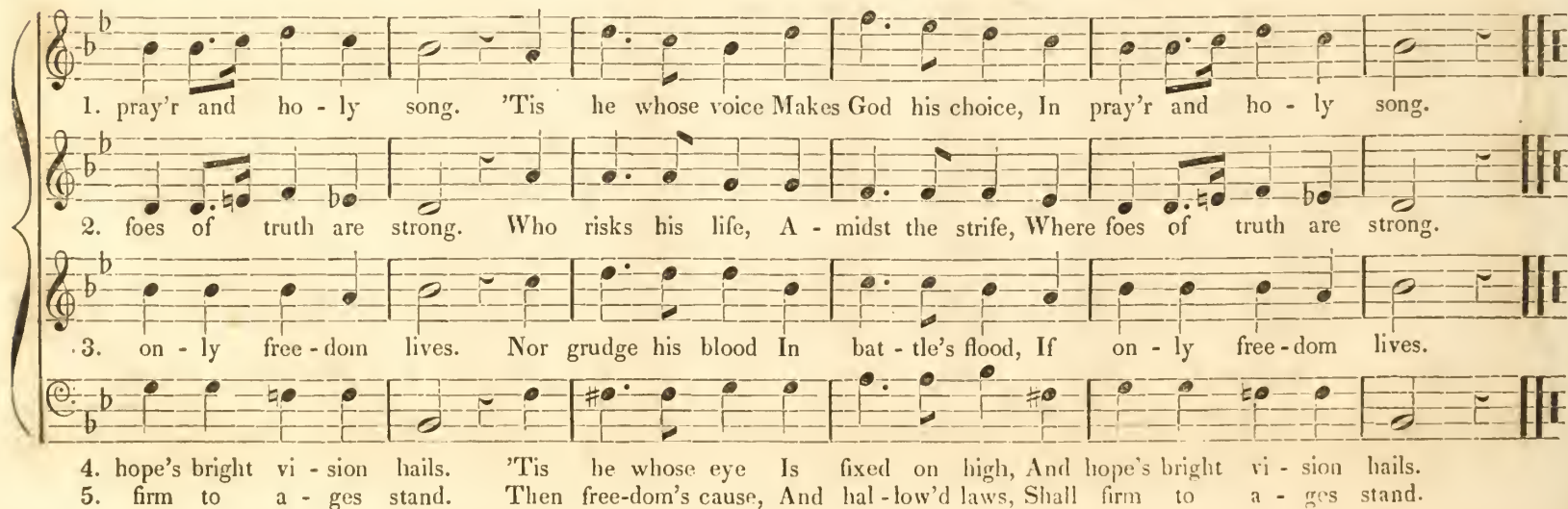
1. Who is the man That leads the van In brave men's no - ble throng? 'Tis he whose voice Makes God his choice In

2. But who's the brave? 'Tis he whose grave Is dread - ed less than wrong: Who risks his life, A - midst the strife, Where

3. Who is the brave? 'Tis he who'll save The boon that free - dom gives, Nor grudge his blood In bat - tle's flood, If

4. Who is the brave That o'er the wave Of sor - row daunt - less sails? 'Tis he whose eye Is fixed on high, And

5. Oh, may the brave, The no - ble brave, En - rich and bless our land; Then freedom's cause, And hal - low'd laws, Shall



1. pray'r and ho - ly song. 'Tis he whose voice Makes God his choice, In pray'r and ho - ly song.

2. foes of truth are strong. Who risks his life, A - midst the strife, Where foes of truth are strong.

3. on - ly free - dom lives. Nor grudge his blood In bat - tle's flood, If on - ly free - dom lives.

4. hope's bright vi - sion hails. 'Tis he whose eye Is fixed on high, And hope's bright vi - sion hails.

5. firm to a - ges stand. Then free - dom's cause, And hal - low'd laws, Shall firm to a - ges stand.

# FRIENDSHIP AND UNION.

H. G. NÄGELI. 41

*Moderato.*

1. Friend-ship and u - nion, Great are in might, Strong as the le - gions All

2. Friend-ship and u - nion Give us the pow'r, Well to de - fend us In

3. Friend-ship and u - nion Dwell in the land, Where civ - il free - dom Is

4. Friend-ship and u - nion Give us a shield, Sure to pro - tect us In

1. mar - shall'd in fight: Strong as the le - - - - - gions All mar - shall'd in fight.

2. dan - ger's dark hour: Well to de - fend . . . . . us In dan - ger's dark hour.

3. des - tin'd to stand: Where civ - il free - - - - - dom Is des - tin'd to stand.

4. fo - rum or field: Sure to pro - tect us In fo - rum or field.



*Lively.*

1. On foot I gai-ly take my way, Ju - he! O'er mountains bare and meadows gay, Ju - he! And he who is not

2. No snail-pac'd friend I want, not I, Ju - he! At ev-'ry step to pause and sigh, Dear me! No gloomy man to

3. This is the mer-ry sing-er's way, Ju he! His footpath is with ro - ses gay; Ju - he! In ev-'ry land where

4. Foot-trav-el to the gay is sweet, Ju - he! But heavy hearts make hea - vy feet, O, me! The man who loves the

1. of my mind, Anoth - er trav'lling mate may find, He cannot go with me, He can-not go with me. Ju - he! Ju - he! Ju - he!

2. scowl and groan, And over other's sins make moan, I'd rather trudge a-lone, I'd rather trudge a - lone. Ju - he! Ju - he! Ju - he!

3. song is known, Where music meets an answ'ring tone, That land his own must be, That land his own must be. Ju-he! Ju - he! Ju - he!

4. sunshine bright, And never peeps behind for night, To him all light must be, To him all light must be. Ju-he! Ju - he! Ju - he!

# I LOVE THEE, KATE.

DANZI.

43

1. I love thee, Kate, O bet - ter far Than I can tell thee ev - er; Thy face is pic - tured  
 2. Why is it that one lit - tle face, Hid in the heart's warm cen - tre, Leaves there no leis - ure,

The first system of the musical score for 'I Love Thee, Kate.' It consists of four staves. The top staff is the vocal line in G major (one flat) and 4/4 time. The second and third staves are the piano accompaniment. The bottom staff is the bass line. The lyrics are written below the vocal staff.

1. on my heart, And there en - shrined for - ev - er. Our hearts are bound to - geth - er, dear, In  
 2. taste, nor space, For oth - er charms to en - ter? Yet not thy face so sweet and bright, Could

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff.



## I LOVE THEE, KATE. CONTINUED.

1. true and full af - fec - tion, And now, tho' doom'd to ab - sence drear, I live on the re - flec - tion.  
 2. have sub - dued and bound me, But that from eyes of a - zure light, Thy spir - it shone a - round me.

## WINTER'S CRUEL REIGN IS OVER.

*p Vivace.* *Cres.* *f* *p* *CALL.*

1. Winter's cru - el reign is o - ver, Vernal airs blow soft a - gain, soft a - gain. Blackbird, skylark,  
 2. Mes-sen-gers of spring are fly - ing, Far from regions o - ver sea, o - ver sea; Voice to voice its  
 3. Sheep and kine their stalls for - saking, Snuff with joy the breath of spring, breath of spring; While the voice of



# WINTER'S CRUEL REIGN IS OVER. CONTINUED.

45

*Cres.*

*f*

*f*

1. thrush and plo - ver, Join and swell this mer - ry strain, mer - ry strain. Tral la la la la la

2. wel - come cry - ing, Raise the song of tune - ful glee, tune - ful glee. Tral la la la la la

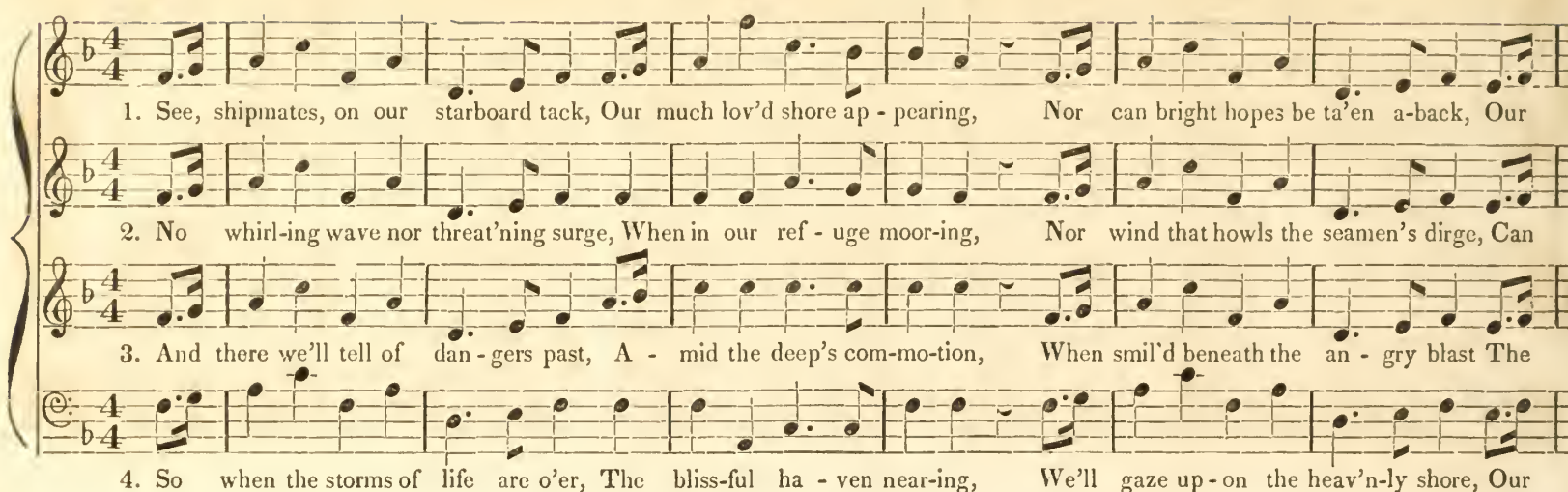
3. joy a - wak - ing, Makes the ech - oing wood - lands ring, wood - lands ring. Tral la la la la la

1. la la la la la la la la la la la. Tral la la la, Tral la la la, Tral la la la la la la.

2. la la la la la la la la la la la. Tral la la la la la la la la la la la la la.

3. la la la la la la la la la la la. Tral la la la la la la la la la la la la la.

POETRY BY JESSE HAMMOND.

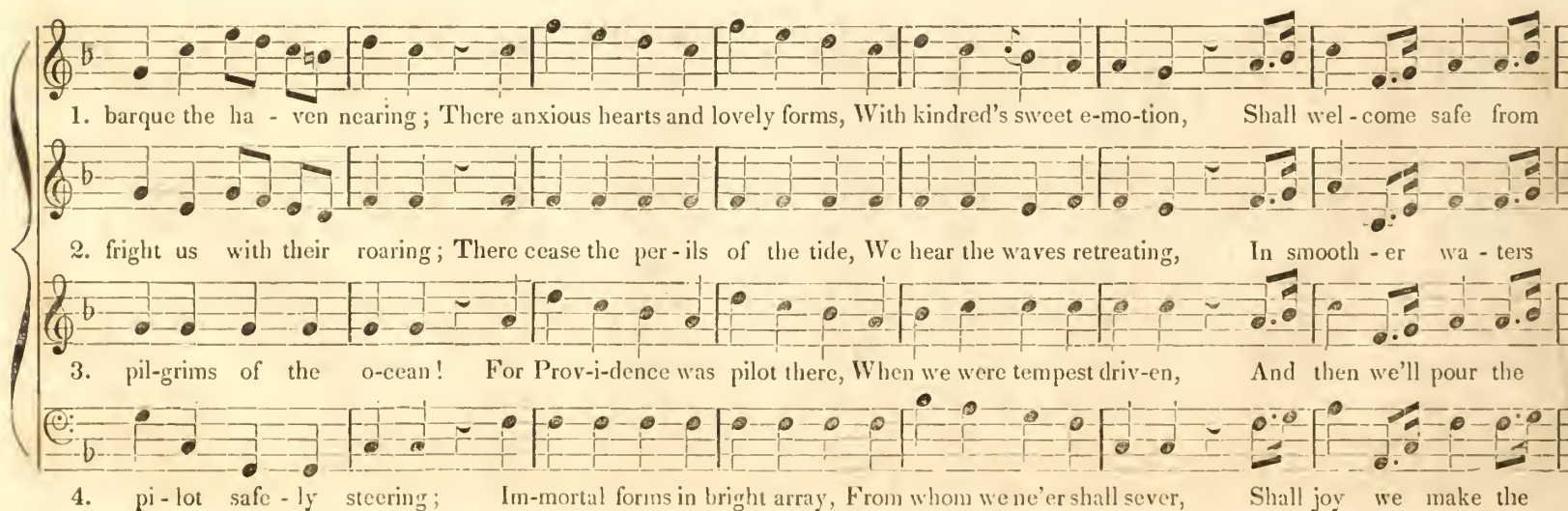


1. See, shipmates, on our starboard tack, Our much lov'd shore ap - pearing, Nor can bright hopes be ta'en a-back, Our

2. No whirl-ing wave nor threat'ning surge, When in our ref - uge moor-ing, Nor wind that howls the seamen's dirge, Can

3. And there we'll tell of dan - gers past, A - mid the deep's com-mo-tion, When smil'd beneath the an - gry blast The

4. So when the storms of life are o'er, The bliss-ful ha - ven near-ing, We'll gaze up - on the heav'n-ly shore, Our




1. barque the ha - ven nearing ; There anxious hearts and lovely forms, With kindred's sweet e-mo-tion, Shall wel - come safe from

2. fright us with their roaring ; There cease the per - ils of the tide, We hear the waves retreating, In smooth - er wa - ters

3. pil-grims of the o - cean ! For Prov-i-dence was pilot there, When we were tempest driv-en, And then we'll pour the

4. pi - lot safe - ly steering ; Im-mortal forms in bright array, From whom we ne'er shall sever, Shall joy we make the



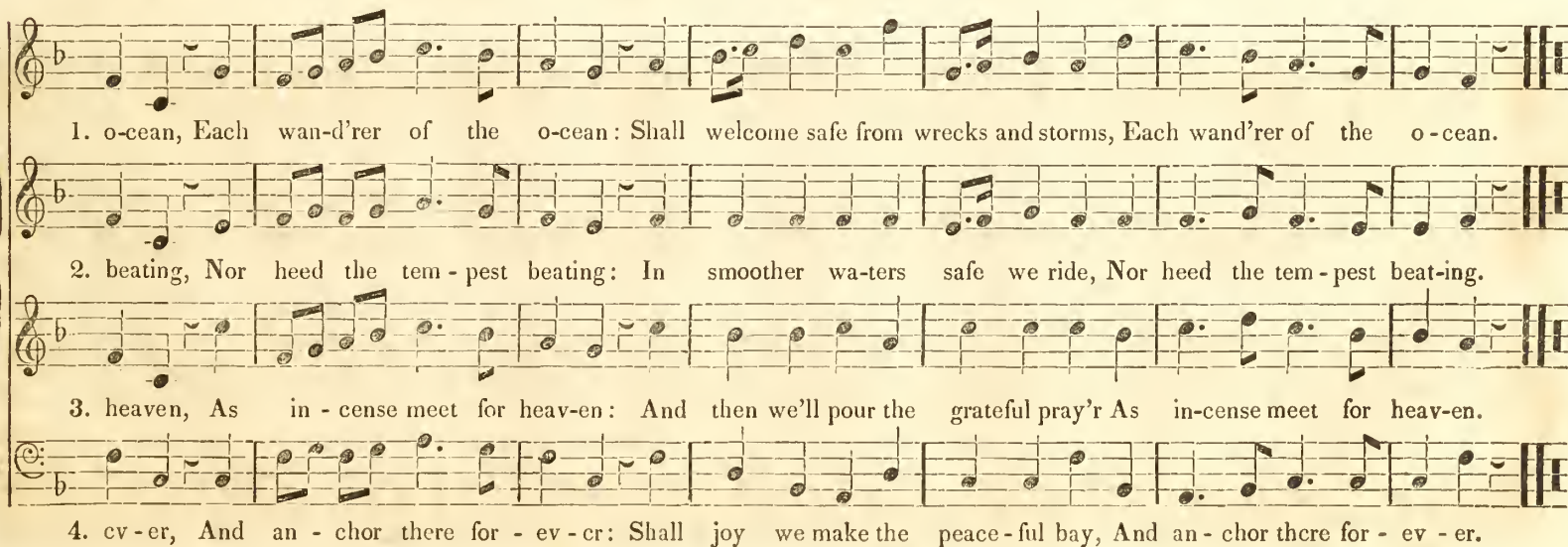


1. wrecks and storms, Each wan-d'rer of the o-cean: Shall wel-come safe from wrecks and storms, Each wan-d'rer of the

2. safe we ride, Nor heed the tempest beating: In smoother wa-ters safe we ride, Nor heed the tem-pest

3. grate-ful pray'r As in-cense meet for heav-en: And then we'll pour the grate-ful pray'r, As in-cense meet for

4. peace-ful bay, And an-chor there for-ev-er: Shall joy we make the peace-ful bay, And an-chor there for-



1. o-cean, Each wan-d'rer of the o-cean: Shall welcome safe from wrecks and storms, Each wand'rer of the o-cean.

2. beating, Nor heed the tem-pest beating: In smoother wa-ters safe we ride, Nor heed the tem-pest beat-ing.

3. heaven, As in-cense meet for heav-en: And then we'll pour the grateful pray'r As in-cense meet for heav-en.

4. ev-er, And an-chor there for-ev-cr: Shall joy we make the peace-ful bay, And an-chor there for-ev-er.



## THE BLACKBIRD.

J. W. IMMLER.

*Poco Allegro.* *f* *Mezzo.*

1. The val - ley rings, The black - bird sings, Her notes from top - most boughs as - cend - ing; And

*p* *f*

2. The val - ley rings, The val - ley rings, The black - bird sings: Her sil - v'ry voice a - far re - sound - ing, And

*f*

3. The val - ley rings, The black - bird sings, At rud - dy eve - ning's ear - liest break - ing: Her

*f* *Mezzo.*

*Cres.*

1. with their ech - oes sweet - ly blending, Pro - claim the glad ap - proach of spring, And joy to ma - ny a bo - som bring, And

2. round the Al - pine summits bounding, Sounds sweet as Phi - lo - me - la's strains When evening's pen - sive stillness reigns, When

3. cheer - ful, hap - py song a - waking, Sheds life a - long those verdant dales, Midst which her peal - ing music swells, Midst

1. joy to ma - ny bring: And joy to ma - ny a bo - som bring, And joy to ma - ny bring.

2. eve-ning's still - ness reigns: When eve-ning's pen - sive still - ness reigns, When eve-ning's still - ness reigns.

3. which her mu - sic swells: Midst which her peal - ing mu - sic swells, Midst which her mu - sic swells.

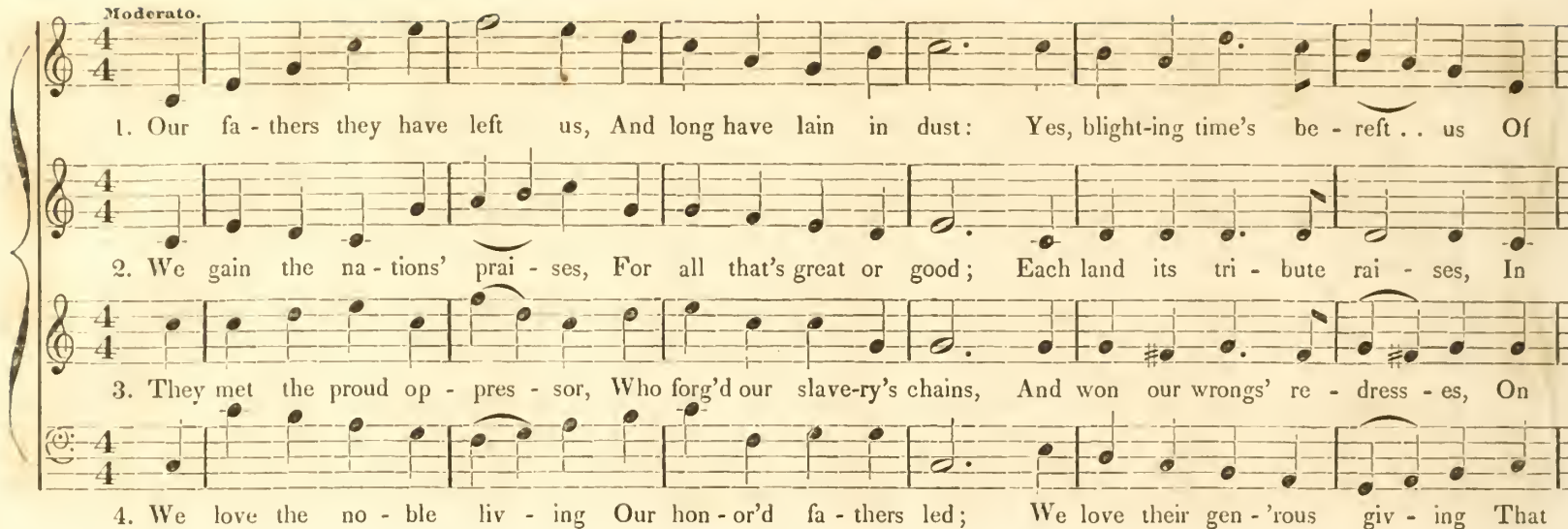
4

The valley rings,  
 The blackbird sings,  
 Through all the hours of day-light glowing,  
 Her wak'ning, gladd'ning song is flowing;  
 And not 'till night bring on its shade,  
 :|| This warbler's strains of joy are laid,—  
 This warbler's strains are laid. :||

5

The valley rings,  
 The blackbird sings,  
 Amidst the smiles of May-day beauty,  
 As if to pay to God her duty.  
 This bird in full and choral throng,  
 :|| Lifts up her tend'rest, sweetest song,—  
 Lifts up her sweetest song. :||

Moderato.

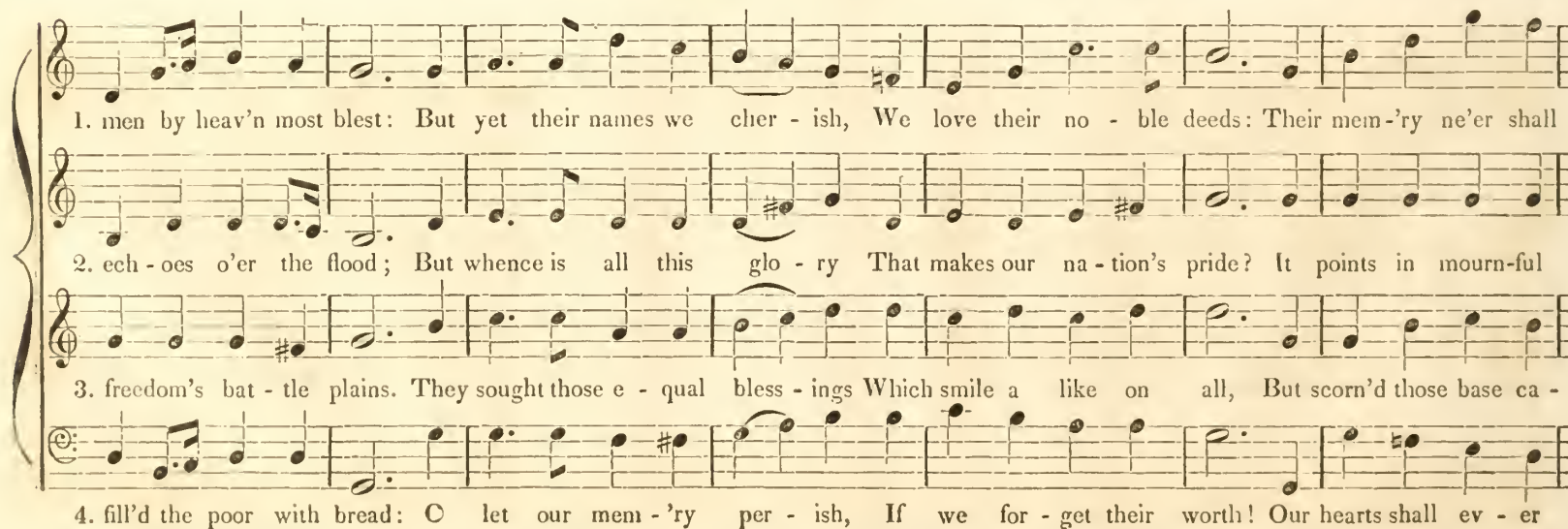


1. Our fa - thers they have left us, And long have lain in dust: Yes, blight-ing time's be - rest . . us Of

2. We gain the na - tions' prai - ses, For all that's great or good; Each land its tri - bute rai - ses, In

3. They met the proud op - pres - sor, Who forg'd our slave-ry's chains, And won our wrongs' re - dress - es, On

4. We love the no - ble liv - ing Our hon - or'd fa - thers led; We love their gen - 'rous giv - ing That



1. men by heav'n most blest: But yet their names we cher - ish, We love their no - ble deeds: Their mem-'ry ne'er shall

2. ech - oes o'er the flood; But whence is all this glo - ry That makes our na - tion's pride? It points in mourn-ful

3. freedom's bat - tle plains. They sought those e - qual bless - ings Which smile a like on all, But scorn'd those base ca -

4. fill'd the poor with bread: O let our mem - 'ry per - ish, If we for - get their worth! Our hearts shall ev - er



1. per - ish While truth for vir - tue pleads : Their mem - 'ry ne'er shall per - ish While truth for vir - tue pleads.

2. sto - ry To where our fa - thers died : It points in mourn - ful sto - ry To where our fa - thers died.

3. ress - ings, For which the haugh - ty call : But scorn'd those base ca - ress - ings, For which the haugh - ty call.

4. cher - ish The land that gave them birth : Our hearts shall ev - er cher - ish The land that gave them birth.

## FOREST WALK.

A. MÜHLING.

*Allegretto.*

1. Sum - mer morn - ing beam - ing o'er us, Na - ture, bloom - ing sweet be - fore us, Tempt us to the

2. While we range the for - est bow - ers, Crown our heads with fra - grant flow - ers, Hear the wild bird's

## FOREST WALK. CONTINUED.

1. woodland wild.      There the for - est birds are sing - ing,      Ech - oes through the shades are  
2. ech - oed lay,      Let our hearts in love and du - ty,      Seek the foun - tain spring of

1. woodland wild.      Ech - oes through the shades are  
2. ech - oed lay,      Seek the foun - tain spring of

1. ring - ing,      Fra-grant breez - es whis - per mild,      Fra - grant breez - es whis - per mild.  
2. beau - ty,      Source of peace and har - mo - ny,      Seek the source of har - mo - ny.

1. ring - ing,      Fra-grant breez - es whis - per mild,      Fra - grant breez - es whis - per mild.  
2. beau - ty,      Source of peace and har - mo - ny,      Seek the source of har - mo - ny.

# TRANQUILITY.

FR. SCHNEIDER. 53

*Larghetto.*

*Cres.*

1. Now the clouds of heav'n are ly - ing, Group'd in dark and cheer - less piles: Look a - gain! they're swiftly

2. Breez - es of the spring may fan us, But the cold north wind must blow; Skies may sweet - ly smile up -

3. Gloom can nev - er make us bet - ter, Stay its vi - sions while they start; Sor - row bring - eth chains that

4. All our cloud - ed hours are hast'ning, Like the long - est win - ter night; From their in - fluence deep and

1. fly - ing, And the vale in sun - light smiles, And the vale in sun - light smiles.

2. on us, Yet their tears shall of - ten flow, Yet their tears shall of - ten flow.

3. fet - ter, Cher - ish then a tran - quil heart, Cher - ish then a tran - quil heart.

4. chas-t'ning, Joy breaks forth in beams of light, Joy breaks forth in beams of light.



*Poco Allegro.* *sf* *sf*

Love - ly, love-ly, Lovely is the face . . of na - ture, When in ev - 'ry gold - en

Love - ly, love-ly, Lovely is the face . . of na - ture, When in ev - 'ry gold - en

Lovely, love - ly, Lovely is the face . . of na - ture, When in ev - 'ry gold - en

Lovely, love - ly, Lovely is the face of na - ture, When in ev - 'ry gold - en

fea - ture, Nought but hap-py smiles is seen: Love - ly, love-ly, Lovely when in May-day's brilliant

fea - ture, Nought but hap-py smiles is seen: Love - ly, love-ly, Lovely when in May-day's brilliant

fea - ture, Nought but hap-py smiles is seen: Lovely, love - ly, Lovely when in May-day's brilliant

fea - ture, Nought but happy smiles is seen. Lovely, love - ly, Lovely when in May-day's brilliant

beam-ing, Cheering light is sweetly gleam-ing, O'er the meadow's lively green, O'er the meadow's live-ly green.

beam-ing, Cheering light is sweetly gleam-ing, O'er the meadow's lively green, O'er the meadow's live-ly green.

beam-ing, Cheering light is sweetly gleam-ing, O'er the meadow's lively green, O'er the meadow's live-ly green.

beam-ing, Cheering light is sweetly gleam-ing, O'er the meadow's lively green, O'er the meadow's live-ly green.

2

Lovely, lovely, lovely,  
 Lovely is the blackbird's singing,  
 Gladd'ning thoughts of spring-time bringing,  
 Falt'ring life again to cheer:  
 Lovely, lovely, lovely,  
 Lovely are the verdant mountains,  
 Lovely are the shady fountains,  
 Fill'd with waters cool and clear.

3

Lovely, lovely, lovely,  
 Lovely are the summer roses,  
 Where the sweetest charm reposes,  
 Blushing flow'rs can ever wear:  
 Lovely, lovely, lovely,  
 Lovely are the balmy breezes,  
 When our breath with gladness seizes,  
 All the fragrant sweets they bear.

4

Lovely, lovely, lovely,  
 Lovely is the calm assuaging  
 When the storm has ceased its raging—  
 When the thunders cease to roll:  
 Lovely, lovely, lovely,  
 Lovely are the hours of slumber,  
 When the cares that life encumber  
 Yield to sacred sleep's control.

5

Lovely, lovely, lovely,  
 Lovely is the morning's breaking,  
 When the rosy light awaking  
 Paints its glow upon the skies:  
 Lovely, lovely, lovely,  
 Lovely is the gleeful singing,  
 Day along its train is bringing,  
 Bidding earth from sleep arise

6

Lovely, lovely, lovely,  
 Lovely fruits when summer's ended,  
 Rich in autumn's garner's blended,  
 Wake our grateful songs of joy:  
 Lovely, lovely, lovely,  
 Lovely are the bounties flowing,  
 From a hand whose kind bestowing  
 Speaks a love without alloy.



## SONG OF THE VINEYARD.

FR. SCHNEIDER.

*Allegretto.*

1. Crim - son leaves are fly - ing, Birds of pas - sage cry - ing, Flap the part - ing wing.

2. Spite of clouds o'er - shad - ing, Spite of wood - lands fad - ing, Laughter fills the air,

3. While the day is end - ing, And the moon as - cend - ing, Flute and vi - ol sound.

4. Eyes with pleas - ure beam - ing, Tress - es free - ly stream - ing, Thro' the moon - light glance.

1. Clouds are soft - ly sail - ing, Au - tumn breez - es wail - ing, Sum - mer's re - quiem sing.

2. As the bas - kets pil - ing, Clus - ters full and smil - ing, Lads and lass - es bear.

3. Lads in gam - bols skip - ping, Maid - ens light - ly trip - ping, Seek the sha - ven ground.

4. Days of full em - ploy - ment, Leave to sweet en - joy - ment, Evening's sport and dance.



# CHEERFULNESS.

A. MÜHLING.

57

*Affettuoso.*

1. It clear - ly ech - oes in the breast, Like mu - sic's sweet - est string; It warms our hearts with gen - tle glow, Like

*Mezzo.*

2. It gives us strength to do and bear, It makes the hea - vy light; It makes the rough - est path - way smooth, And

3. It smiles with - in the clay - built hut, As in the princely dome; Sweet smiles of peace se - rene are seen, Where -

*Mezzo.*

4. This treasure rich is cheer - ful - ness, To wil - ling bo - soms giv'n; From heavenly truth and good it flows, And

1. sun - shine in the spring: It warms our hearts with gen - tle glow, Like sun - shine in the spring.

2. cheers the dark - est night: It makes the rough - est path - way smooth, And cheers the dark - est night.

3. e'er it makes a home: Sweet smiles of peace se - rene are seen, Where - e'er it makes a home.

4. turns a - gain to heav'n: From heav'n - ly truth and good it flows, And turns a - gain to heav'n.

*Allegretto.*

1. The sky shines more clear with a live - li - er blue; The sun is more bril - liant - ly beam - ing; Young  
 2. Old win - ter, grown fee - ble, has loose-en'd his hold, And wide fly the doors of his pris - on; The

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, melodic style with eighth and sixteenth notes.

1. grass on each hil - lock is spring - ing a - new, And warmth all a - round us is stream - ing. Spring  
 2. chil - dren of spring scat - ter o - ver the land, While dew - drops and smiles round them glis - ten. They

This system contains the next two staves of music, continuing the melody from the first system. It also features a treble and bass staff in 6/8 time with a key signature of one flat. The lyrics continue with the same two-part structure.



1. rous - es the world by her warmth and her light, From bond - age in frost and from win - ter's cold night : Spring  
 2. spread a sweet car - pet of flow'rs as they move, And sta - tion a choir in each thick - et and grove : They

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

1. rous - es the world by her warmth and her light, From bond - age in frost and from win - ter's cold night.  
 2. spread a sweet car - pet of flow'rs as they move, And sta - tion a choir in each thick - et and grove.

This system contains four staves of music, continuing the piece. It follows the same format as the first system, with two vocal staves and two piano accompaniment staves. The key signature remains one flat (B-flat), and the time signature is common time (C).



SOLO.

1. Cheer-ful - ness, thou buoy-ant spir - it, Float-ing on a sun - ny ray, La - den, like the bee, with  
2. Thine is all the un-taught mu - sic, Sound-ing through the sum - mer air; In - sect, bird, and bub - bling

1. rich - es, Use-ful la - bor to re - pay; Rosebuds young thy bo - som wreath-ing, Where no sound of grief is  
2. foun - tain, Whisp'ring breeze and sounding sphere; Thine the skill and heav'n-ly pow - er, Sweets to draw from ev - 'ry

# CHEERFULNESS, THOU BUOYANT SPIRIT. CONTINUED.

61

## CHORUS.

1. breath-ing, Li - lies fair thy fore-head crown, Which has nev - er known a frown. Let our mer - ry cho - rus  
2. flow - er; Thine to bask in cloud-less morn, Cull the rose and leave the thorn. Reap-er's song, and sky - lark's

1. praise thee! Sounds of string and voice we raise thee! Trumpet-clang and bu - gle tone Hail thee on thy sun - ny throne.  
2. sing - ing, To thy joy - ful praise are ring - ing; Cla-ri-on, voice, and harp u-nite In thy cho - rus, spir - it bright.

## CHANGE.

*Moderato.*

1. Sea - sons dawn, grow old, and per - ish, Bring - ing thus the fu - ture near, Bring - ing  
 2. Hu - man eyes could ne'er dis - cov - er What the veil of flesh eon - ceal'd, But the

1. Sea - sons dawn, grow old, and per - ish, Bring - ing thus the fu - ture near, Bring - ing  
 2. Hu - man eyes could ne'er dis - cov - er What the veil of flesh con - ceal'd, But the

1. back the friends we cher - ish, Ab - sent child or lov - er dear. But will they, though now they  
 2. heart here cov - er'd o - ver, Is in heav'n's clear light re - veal'd. And if we, as du - ty

1. back the friends we cher - ish, Ab - sent child or lov - er dear. But will they, though now they  
 2. heart here cov - er'd o - ver, Is in heav'n's clear light re - veal'd. And if we, as du - ty



1. love us, Love us still in worlds a - bove us? Who can tell, for who can bear Tid - ings  
 2. calls us, Here im - prove what e'er be - falls us, He, to whom all hearts are known, There will

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are also treble clefs, with the third staff having a lower register. The bottom staff is a bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with the first two lines of lyrics corresponding to the first two staves of music.

1. from the spir - its there? Who can tell, for who can bear Tid - ings from the spir - its there.  
 2. join us with our own: He, to whom all hearts are known, There will join us with our own.

The second system of the musical score consists of four staves, continuing the melody from the first system. The top staff is a treble clef with a key signature of two flats. The second and third staves are also treble clefs. The bottom staff is a bass clef. The music is written in a common time signature. The lyrics are printed below the staves, with the first two lines of lyrics corresponding to the first two staves of music. The system ends with a double bar line.

## HOW JOYFUL IS THE MORNING!

WEIGL.

O, how joy - ful is the morn-ing! how joy - ful is the morn-ing! how joy - ful is the

O, how joy - ful is the morn-ing! how joy - ful is the morn-ing! how joy - ful is the

O, how joy - ful is the morn-ing! how joy - ful is the morn-ing! how joy - ful is the

O, how joy - ful is the morn-ing! how joy - ful is the morn-ing! how joy - ful is the

morn-ing! Peace and joy with light are dawn-ing; Not a sor - row, not a sor - row, not a sor-row stays be -

morn-ing! Peace and joy with light are dawn-ing; Not a sor - row, not a sor-row stays be -

morn-ing! Peace and joy with light are dawn-ing; Not a sor - row, not a sor-row stays be -

morn-ing! Peace and joy with light are dawn-ing; Not a sor-row stays be



# HOW JOYFUL IS THE MORNING! CONTINUED.

65

The first system of the musical score consists of four staves. The first three staves are for vocal parts, and the fourth is for the piano accompaniment. The key signature is B-flat major (two flats). The first staff has a vocal line with lyrics: "- hind. Clear, as streams the sun through heav - en, Clear, as streams the sun through heaven, Com - fort". The second staff has a vocal line with lyrics: "- hind. Clear, as streams the sun through heav - en, Clear, as streams the sun through heaven, Com - fort". The third staff has a vocal line with lyrics: "- hind. Clear, as streams the sun through heaven, Com - fort". The fourth staff is the piano accompaniment, with lyrics: "- hind. Clear, as streams the sun through heaven, Com - fort". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like *f* and *p*.

- hind. Clear, as streams the sun through heav - en, Clear, as streams the sun through heaven, Com - fort

- hind. Clear, as streams the sun through heav - en, Clear, as streams the sun through heaven, Com - fort

- hind. Clear, as streams the sun through heaven, Com - fort

- hind. Clear, as streams the sun through heaven, Com - fort

The second system of the musical score consists of four staves. The first three staves are for vocal parts, and the fourth is for the piano accompaniment. The key signature is B-flat major (two flats). The first staff has a vocal line with lyrics: "to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and". The second staff has a vocal line with lyrics: "to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and". The third staff has a vocal line with lyrics: "to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and". The fourth staff is the piano accompaniment, with lyrics: "to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like *f* and *p*.

to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and

to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and

to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and

to my heart is giv - en, Strength and brightness to my mind, Strength and brightness to my mind, Strength and



bright-ness to my mind. O, how joy-ful, O, how joy-ful, O, how joy-ful is the morn-ing.

bright-ness to my mind. O, how joy-ful, O, how joy-ful, how joy-ful is the morn-ing.

bright-ness to my mind. O, how joy-ful, O, how joy-ful, how joy-ful is the morn-ing.

bright-ness to my mind. O, how joy-ful, O, how joy-ful, how joy-ful is the morn-ing.

## THE SECRET OF SINGING.

GEO. J. WEBB.

POETRY BY BARRY CORNWALL.

*Allegro.*

1. La - dy, sing no more,— Sci - ence all is vain, Till the heart be touch'd, la - dy,  
2. Pi - ty comes in tears, From her home a - bove; Hopes, and sometimes fears, la - dy,

1. La - dy, sing no more,— Sci - ence all is vain, Till the heart be touch'd, la - dy,  
2. Pi - ty comes in tears, From her home a - bove; Hopes, and sometimes fears, la - dy,



1. And give forth its pain. 'Tis a hid - den lyre, . . Cher-ish'd near the sun, O'er whose witching  
2. And the wiz - ard, love, Each doth search the heart, To its in - most springs,— And when they de -



1. wire, la - dy, Fai - ry fin - gers run, Fai - - - - - ry fin - gers, Fai - ry fin - gers run.  
2. part, la - dy, Then the spir - it sings, Then . . . . . the spir - it, Then the spir - it sings.



*Allegretto.*

1. When the sun, high at noon Pours his flood of ra - diance down;

1. When the sun, high at noon Pours his flood of ra - diance down;

1. When the sun, high at noon Pours his flood of ra - diance

1. When the sun, high at noon Pours his flood of ra - diance

When on high, o'er the sky, No kind cloud . . is nigh.

When on high, o'er the sky. No kind cloud . . is nigh:

down; When on high, o'er the sky, o'er the sky, No cloud . . is

down; When on high, o'er the sky, o'er the sky, No cloud is



Then to for - est shades I fly,                      Where the leaf - y bough on high,

Then to for - est shades I fly,                      Where the leaf - y bough on high,

nigh :                      Then to for - est shades I fly,                      Where the leaf - y bough on

nigh :                      Then to for - est shades I fly,                      Where the leaf - y bough on

Let no say, . . . find its way, . . . O'er my path to stray.

Let . . no . . . say, find its way, . . . O'er my path to stray.

high,                      Let no say, find its way, O'er my path to stray.

high,                      Let no say, find its way, O'er my path to stray.

## 2

Here I lave, in the wave,  
 Bursting from the rocky cave,—  
 Or recline, where the vine,  
 Into arbors twine;  
 Where across the dimpling pool,  
 Float the breezes, light and cool,  
 While above, all that move  
 Speak their Maker's love.

POETRY BY I. F. SHEPHERD.

*Allegro.  
Mezzo.*

1. The pleas-ant spring has come a-gain, Its voice is in the trees; It speaks from ev-'ry sun-ny glen, It

2. The pleas-ant spring has come a-gain, I hear the riv-er's roar, It spar-kles, foams and leaps, as when My

3. The pleas-ant spring has come a-gain, All na-ture's heart is glad, The moun-tains rise like gi-ant men, And

4. The pleas-ant spring has come a-gain, The ploughman's songs a-rise, While woodland ech-oes mock, and then The

5. The pleas-ant spring has come a-gain, Its voice is in the trees, It speaks from ev-'ry sun-ny glen, It

1. rides up-on the breeze! The scat-t'ered flocks are low-ing, Be-neath each sha-dy tree, The gen-tle winds are

2. sum-mer skiff it bore! Stern win-ter's chain is rend-ed, The gush-ing founts are free, And light with wa-ter

3. smile with beau-ty clad! The pret-ty flow'rs are spring-ing In ev-'ry green-wood shade, Their perfumes round them

4. thrill-ing ca-dence dies; The mer-ry birds are sing-ing, A-far the mu-sic floats, And ev-'ry vale is

5. rides up-on the breeze! The pret-ty flow'rs are spring-ing, The gush-ing founts are free, The mer-ry birds are



1. blow-ing, Oh, come, re-joice with me! The scat-t'ed flocks are low-ing, Be-neath the sha-dy tree, The

2. blend-ed, Is danc-ing o'er the sea! Stern win-ter's chain is rend-ed, The gush-ing founts are free, And

3. fling-ing, As sweet as E-den made: The pret-ty flow'rs are spring-ing In ev-'ry green-wood shade, Their

4. ring-ing With soft and mel-low notes: The mer-ry birds are sing-ing, A-far the mu-sic floats, And

5. sing-ing, Let all re-joice with me: The pret-ty flow'rs are spring-ing, The gush-ing founts are free, The

1. gen-tle winds are blow-ing, Oh, come, re-joice with me, Oh, come, re-joice with me, Oh, come, re-joice with me.

2. light with wa-ter blend-ed, Is danc-ing o'er the sea! Is dancing o'er the sea! Is danc-ing o'er the sea!

3. perfumes round them fling-ing As sweet as E-den made, As sweet as E-den made, As sweet as E-den made.

4. ev-'ry vale is ring-ing With soft and mel-low notes, With soft and mel-low notes, With soft and mellow notes.

5. mer-ry birds are sing-ing, Let all re-joice with me, Let all re-joice with me, Let all re-joice with me.



## FIRMLY STAND, MY NATIVE LAND!

H. G. NÄGELI.

*Allegro Maestoso.*

1. Firm - ly stand, Firm - ly stand, my na - tive land! Firm - ly stand, Firm - ly stand, my na - tive

2. Safe - ly dwell, Safe - ly dwell, my na - tive land! Safe - ly dwell, Safe - ly dwell, my na - tive

3. Sing for joy, Sing for joy, my na - tive land! Sing for joy, Sing for joy, my na - tive

The first system of the musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro Maestoso'. The lyrics are printed below each vocal line. The piano part is on the bottom staff, featuring a steady eighth-note accompaniment.

1. land! True in heart and true in hand, All that's ho - ly cher - ish; Thus shall God re - main thy friend,

2. land! May thy sons u - ni - ted stand, Firm and true for - ev - er; God for - bid the day should rise,

3. land! In thee dwells a no - ble band, All thy weal to cher - ish; God with might will guard thee round,

The second system of the musical score continues the four-part vocal setting and piano accompaniment. It maintains the same key signature and time signature as the first system. The lyrics are printed below each vocal line. The piano part continues with the same accompaniment pattern.



1. Then shall heav'n thy walls de-fend, Free-dom! Free-dom! Free-dom shall not per-ish! Firm-ly

2. When 'tis said our free-dom dies! Free-dom! Free-dom! Free-dom die! O nev-er! Safe-ly

3. While thy steps in truth are found; Free-dom! Free-dom! Free-dom shall not per-ish! Sing for



1. stand, Firm-ly stand, Firm-ly stand, Firm-ly stand, my na-tive land, my na-tive land...

2. dwell, Safe-ly dwell, Safe-ly dwell, Safe-ly dwell, my na-tive land, my na-tive land...

3. joy, Sing for joy, Sing for joy, Sing for joy, my na-tive land, my na-tive land...



**SOLO.** *f*

1. Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and

2. In wood-lands I am sov'-reign; Here, love - ly na - ture's God Has spread a tent of

3. I'll ev - er be a hunts-man, So long as pines are green; I love to pass my

4. Come, O my love, and with me In wilds of na - ture dwell; A ver - dant cot I'll

5. Then nev - er will I vi - sit The din - gy vil - lage more, But dwell with love - ly

**TUTTI.** *f*

1. meadows, Ye hunts-men and the chase! Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's

2. free - dom, Re - plete with pleas-ures good. Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's

3. be - ing, Where ru - ral smiles are seen. Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's

4. build thee, A - far from tu - mult's swell. Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's

5. na - ture, Till life shall be no more. Long live, O ru - ral pleas-ure, Ar - ray'd in na - ture's





1. dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase. How pleas-ant 'tis in

2. dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase. How pleas-ant 'tis in

3. dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase. How pleas-ant 'tis in

4. dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase. How pleas-ant 'tis in

5. dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase. How pleas-ant 'tis in



1. woodlands, When hunts-men's horns re-sound! And o-ver hills and val-lies, The deer so light-ly

2. woodlands, When hunts-men's horns re-sound! And o-ver hills and val-lies, The deer so light-ly

3. woodlands, When hunts-men's horns re-sound! And o-ver hills and val-lies, The deer so light-ly

4. woodlands, When hunts-men's horns re-sound! And o-ver hills and val-lies, The deer so light-ly

5. woodlands, When hunts-men's horns re-sound! And o-ver hills and val-lies, The deer so light-ly

## THE HUNTER'S PLEASURE. CONTINUED.

**TUTTI.**

1. bound, . . . . . The deer so light - ly bound. Long live, O ru - ral

**TUTTI.**

2. bound, The deer so light - ly bound, The deer so light - ly bound. Long live, O ru - ral

**TUTTI.**

3. bound, The deer so light - ly bound, The deer so light - ly bound. Long live, O ru - ral

**TUTTI.**

4. bound, The deer so light - ly bound, The deer so light - ly bound. Long live, O ru - ral

5. bound, The deer so light - ly bound, The deer so light - ly bound. Long live, O ru - ral

1. pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase.

2. pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase.

3. pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase.

4. pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase.

5. pleas-ure, Ar - ray'd in na - ture's dress, Ye woods, and fields, and mea-dows, Ye hunts-men and the chase.



# SUMMER EVENING.

H. G. NÄGELI.

77

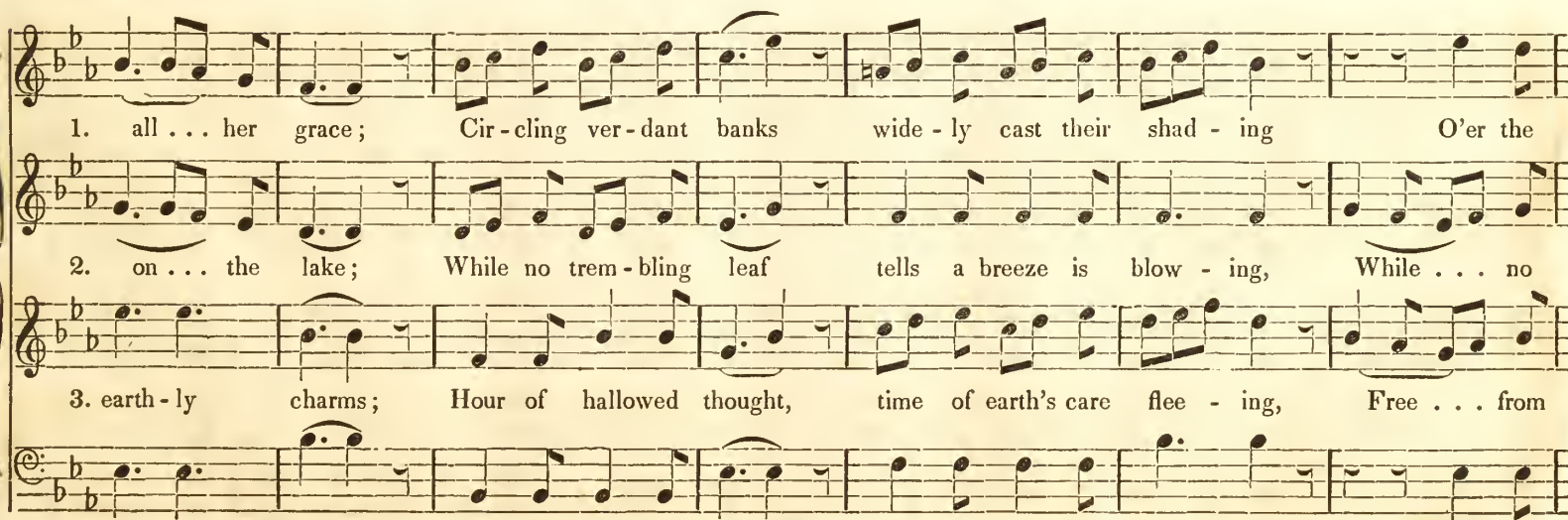
*Allegretto.*



1. On the glassy lake, when day's light is fading, Beauty plays . . . . . in

2. Day's last lingering light, on the west still glowing, Paints its blushing

3. Pure and sweet this hour, calm as heavenly being, Fraught with more than



1. all . . . her grace; Circling verdant banks widely cast their shading O'er the

2. on . . . the lake; While no trembling leaf tells a breeze is blowing, While . . . no

3. earthly charms; Hour of hallowed thought, time of earth's care fleeing, Free . . . from



1. wa - - ter's bur - - nished face: O'er the wa - - ter's bur - - nished face.

2. sounds . . the si - - lence breaks: While no sounds . . . the si - - lence breaks.

3. all . . . . . earth's rude a - - larms: . . . Free . . . from all . . . . . earth's rude a - - larms.

## IN WORDS FULL OF JOY.

A. METHFESSEL.

1. In words full of joy and mirth speak - ing sound, Each voice shall its mu - sic con - tri - bute, Each

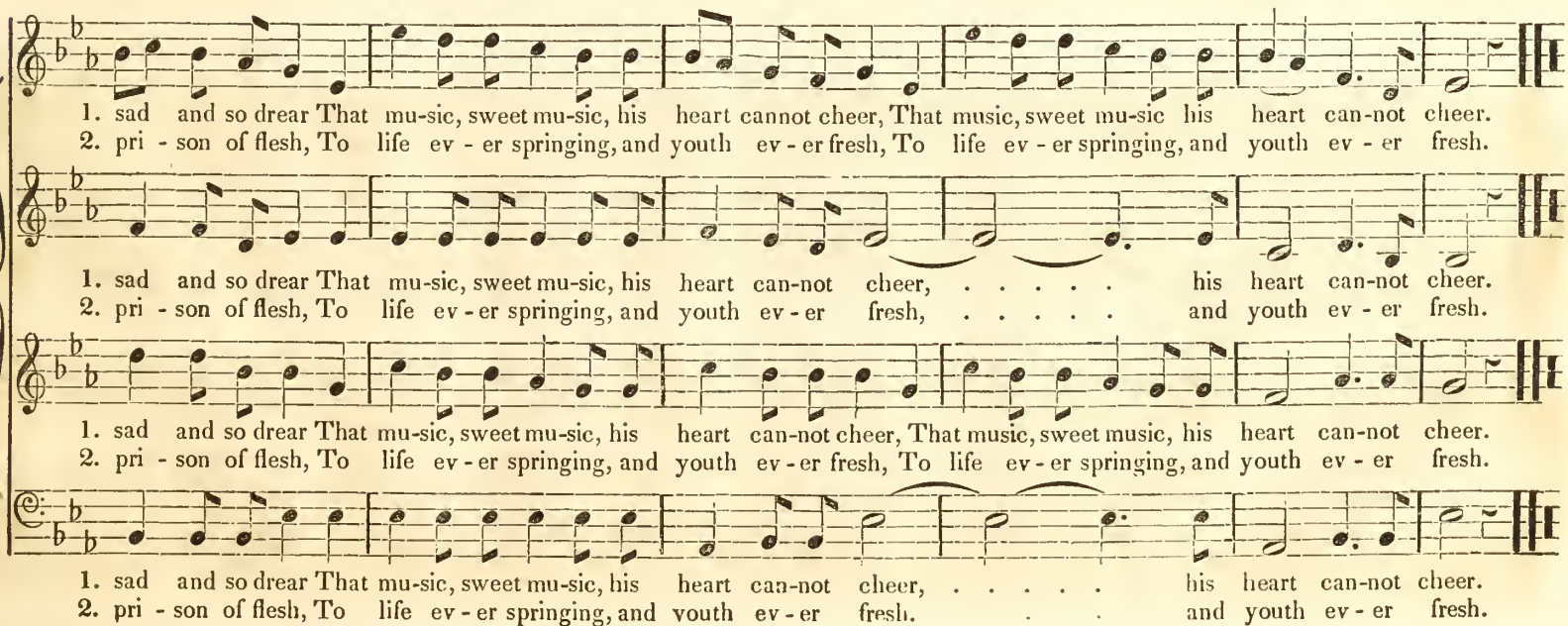
2. As long as youth's foun-tain rolls from the heart, A - bove and a - round all is pleas - ant, But

1. In words full of joy and mirth speak - ing sound, Each voice shall its mu - sic con - tri - bute, Each

2. As long as youth's foun-tain rolls from the heart, A - bove and a - round all is pleas - ant, But



1. heart shall keep time in right mer - ry sound, And to light hearted joy bring its tri - bute. O where is the be - ing so  
2. when jet - ty locks and bright eyes de - part, The youth of the heart may be pre - sent; And man may look up from his



1. sad and so drear That mu-sic, sweet mu-sic, his heart cannot cheer, That music, sweet mu-sic his heart can-not cheer.  
2. pri - son of flesh, To life ev - er springing, and youth ev - er fresh, To life ev - er springing, and youth ev - er fresh.



1. Thanks to our heav'n - ly Fa - ther, Though an - gels tune his praise, He will per - mit his chil - dren Their  
 2. For all the years de - part - ed; For all the years to come; For all the thou - sand bless - ings, That

1. hum - ble song to raise. Thanks to our heav'n - ly Fa - ther, Whose love pro - tects us here, And spares us yet to  
 2. crown our hap - py home; For all our lov - ing kin - dred; For all the friends we claim, We thank our heav'n - ly



1. wel - come An-oth - er hap - py year: Thanks to our heav'n-ly Fa - ther, Whose love pro - tects us here, And  
 2. Fa - ther, And bless his ho - ly name: For all our lov - ing kin - dred; For all the friends we claim, We

The first system of the hymn consists of four staves. The top staff is the vocal melody, followed by a piano accompaniment staff. Below these are two more staves, likely for a second vocal part or a different instrumental arrangement. The lyrics are written below the first two staves.

1. spares us yet to welcome An - oth - er hap-py year, An - oth-er hap - py year, An - oth - er hap - py year.  
 2. thank our heav'nly Fa-ther, And bless his ho - ly name, And bless his ho - ly name, And bless his ho - ly name.

The second system of the hymn also consists of four staves, following the same layout as the first system. The lyrics are written below the first two staves.

## FRIENDSHIP'S FESTIVAL.

SOLO.

1. Welcome, wel-come fes - tive hours! Light of heart we hail your light; Rule us with your qui - et pow'rs, Sway us  
2. When a - bove us clouds are scowling, When our light and com - fort fail; 'Mid the tem - pest fierce-ly howling, Let thy

1. by your gen - tle might. Friendship, spread thy sweets be - fore us, Friendship, shed thy blessings o'er us.  
2. voice of love pre - vail. Shed - ding balm o'er gloom and sad - ness, Turn - ing grief to peace and glad - ness.



## CHORUS.

1. Wreathes to deck thy shrine we bring, Friend-ship reigns, in u - nion sing: Friend-ship reigns, in u - nion sing.  
 2. High - er, pur - er prai - ses bring! To the source of friend-ship sing! To the source of friendship sing!

The musical score for the chorus consists of four staves. The first two staves are for the vocal parts, with the first staff having a treble clef and the second a bass clef. The third and fourth staves are for the piano accompaniment, with the third staff having a treble clef and the fourth a bass clef. The music is in 2/4 time and features a key signature of one sharp (F#).

## SONG OF TIME.

H. G. NÄGELI.

### *Allegro.*

1. What's that which like winds in their free-dom is fly - ing? What's that which like beams of the  
 2. Like chaff on the bil - lows of o - cean rude toss - ing, We quick - ly o'er time's rap - id  
 3. The pre - sent is fa - ding and soon will be o - ver, And all the bright vi - sions which  
 4. O let the proud cur - rent move on its dark roll - ing, All treas - ures of earth's tran - sient

The musical score for 'Song of Time' consists of four staves. The first two staves are for the vocal parts, with the first staff having a treble clef and the second a bass clef. The third and fourth staves are for the piano accompaniment, with the third staff having a treble clef and the fourth a bass clef. The music is in 3/8 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *Dim.* and *p*.



## SONG OF TIME. CONTINUED

1. morn - ing is hie - ing? 'Tis time, ev - er roll - ing its deep rap - id stream, And bear - ing a

2. wa - ters are cross - ing, And spend our few days in a vor - tex of cares, In quest of a

3. round it may hov - er; Then why do we anx - ious - ly fix here our eye, On good that's so

4. be - ing con - troll - ing; There still is a bliss on e - ter - ni - ty's shore, That ri - ses in

1. way with it life's tran - sient dream, And bear - ing a - way with it life's tran - sient dream.

2. good which the grave nev - er spares, In quest of a good which the grave nev - er spares.

3. tran - sient,—on good that must die? On good that's so tran - sient,—on good that must die.

4. ver - dure when time is no more, That ri - ses in ver - dure when time is no more.

# DEAR LOVE, FAREWELL! (The Farewell.)

85

*Andante.*

1. Dear love, a - dieu! Ev - er be true! Mine by sweet friend-ship's band, Give me the

2. Dear love a - dieu! Ev - er be true! Sad though this part - ing day, Time quick - ly

3. Dear love a - dieu! Ev - er be true! Wipe now thy fall - ing tear, Trust God and

*Cres.*

*Dim.*

1. part - ing hand! Dear love, a - dieu! Ev - er be true! Ev - er be true!

2. hies a - way! Dear love, a - dieu! Ev - er be true! Ev - er be true!

3. nev - er fear! Dear love, a - dieu! Ev - er be true! Ev - er be true!



Moderato.  
Mezzo.

1. Tho' thro' the night all na - ture sleeps, Yet He, who dwells in cease-less light, A guar-dian eye o'er

1. Tho' thro' the night all na - ture sleeps, Yet He, who dwells in cease-less light, A guar-dian eye o'er

1. Tho' thro' the night all na - ture sleeps, Yet He, . . . who dwells in cease-less light, A guar-dian eye o'er

1. Tho' thro' the night all na - - - ture sleeps, Yet He, who dwells in cease-less light, A guar-dian eye o'er

all things keeps A - like by day and midst the night, A - like by day . . . and midst the night.

all things keeps A - like by day and midst the night, A - like by day . . . and midst the night.

all things keeps A - like by day and midst the night, A - like by day . . . and midst the night.

all things keeps A - like by day and midst the night, A - like by day and midst the night.



2

That spirit, while the earth is still  
 And man enjoys his nightly rest,  
 Sheds down his dew on vale and hill,  
 By which the field with fruit is bless'd.

3

The night retires, the morning breaks  
 The choral song of woodland choirs,  
 With coming day in joy awakes,  
 And earth with glee and life inspires.

4

How bright the vale with dewy gems,  
 As o'er it gleams the morning's light!  
 Like pearls on slender, grassy stems,  
 With brilliant glitt'ring lustre bright.

5

A thousand tints of lovely hue  
 Play round those trembling specks of gold:  
 How sweet their light to every view,  
 What lovely charms their beams unfold!

6

O, emblem dear of fields above,  
 Where virtue's gems are ever fair;  
 Where ev'ry heart is fill'd with love,  
 And ev'ry breast is free from care.

## EVENING SONG.

H. G. NÄGELI.

*Larghetto.*

1. Now ev' - ning's dus - ky veil is drawn A - round the woods and o'er the

2. The dis - tant roar of o - cean's deep In sooth - ing notes in - vite to

3. O, spir - it pure, that now per - vades These si - lent, sa - cred ev' - ning

4. How near al - lied to heav'n - ly bliss, Is such a ho - ly scene as

## EVENING SONG. CONTINUED.

1. lawn, While gold - - en clouds be - deck the sky, And gen - tle ze - phyr's sweet - ly

2. sleep; And vi - - sions sweet of rest dis - til, While sings the love - ly whip - poor -

3. shades! Thou art of beau - ty's train the best, A wel - come, ev - er wel - come

4. this! An im - - age sweet of that high Power, Who fills with good our ev - 'ry

1. sigh: While gold - - - en clouds be - deck the sky, And gen - tle ze - phyr's sweet - ly sigh.

2. will: And vi - - sions sweet of rest dis - til, While sings the love - ly whip - poor - will.

3. guest: Thou art of beau - ty's train the best, A wel - come, ev - er wel - come guest.

4. hour: An im - - age sweet of that high Power, Who fills with good our ev - 'ry hour.

*Allegretto.*

1. Hy - ho! Lit - tle flow'r, flour-ish and blos - som! Let thy bud in beau - ty break, Let thy fra - grant

2. Hy - ho! Gen - tle breeze, kind - ly re - gale us! Mild the sky that smiles a - bove, Earth be - neath is

3. Hy - ho! Mea - dow streams, wel - come your flow - ing! Hie a - long 'midst hills and dells, Bright your sil - v'ry

*Ritard.*

1. sweetness wake! Hy-ho! Lit-tle flow'r, flour-ish and blossom!

2. fill'd with love. Hy - ho! Gen-tle breeze, breezes re - gale us!

3. rippling swells. Hy-ho! Meadow streams, sweet is your flow-ing!

4

Hy-ho! Birds of spring, sing forth your pleasures!  
While ye pass on nimble wing,  
Let your gladd'ning music ring.  
Hy-ho! Birds of spring, sing forth your pleasures!

5

Hy-ho! Heart of man, join the rejoicing!  
Wilt thou let thyself be sad,  
When all else around thee's glad?  
Hy-ho! Heart of man, join the rejoicing!



## I DREAM OF ALL THINGS FREE.

GEO. J. WEBB.

POETRY BY MRS. HEMANS.

*Allegretto.*


1. I dream of all things free, A gal-lant, gal-lant barque, That

2. I dream of some proud bird, A bright-eyed moun-tain king, In

3. A hap-py for-est child, With fawns and flow'rs at play; An



1. sweeps through storms and sea, Like ar-row to its mark: A stag, that o'er the

2. vi-sions I have heard The rust-ling of his wing. I fol-low some wild

3. In-dian 'midst the wild, With stars to guide his way: A chief his war-riors

1. mountains, Goes bound - ing in his glee; A thou - sand flash - ing foun - tains; Of

2. riv - er, On which no sail may be; Dark woods a - round it shiv - er: I

3. lead - ing; The ar - cher's green - wood tree: My heart in chains is bleed - ing, Yet

The first system of the musical score consists of four staves. The top three staves are treble clef, and the bottom staff is a bass clef. The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

1. all things glad and free, Of all things glad and free, Of all things glad and free.

2. dream of all things free, I dream of all things free, I dream of all things free.

3. dreams of all things free, Yet dreams of all things free, Yet dreams of all things free.

The second system of the musical score consists of four staves. The top three staves are treble clef, and the bottom staff is a bass clef. The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.



*Vivace.*

1. My ev'-ry day is clear . . and bright, And pleas-ure's glow through all the night Is still as bright as noon, And

1. My ev'-ry day is clear and bright, And pleas-ure's glow through all the night Is still as bright as noon,

1. My ev'-ry day is clear and bright, And pleas-ure's glow through all the night Is still as bright as noon,

1. My ev'-ry day is clear and bright, And pleas-ure's glow through all the night Is still as bright as noon,

weeks so quick-ly pass a - way, They seem but like a single day, They seem but like a sin - gle day, For now, for now, For

They seem but like a single day, They seem but like a sin - gle day, For

They seem but like a single day, They seem but like a sin - gle day,

They seem but like a sin - gle day,



now's my ho - ney moon, . . . . . For now's my ho - ney moon.

now, for now, For now's my ho - ney moon, . . . . . For now's my ho - ney moon.

For now, for now, For now's my ho - ney moon, . . . For now's my ho - ney moon.

For now's my ho - ney moon, For now's my ho - ney moon.

2

There's not an object I can meet,  
But seems my eyes with smiles to greet,  
As if my heart were known;  
And every sound I chance to hear,  
Pours heavenly music in my ear,  
For now's my honey moon.

3

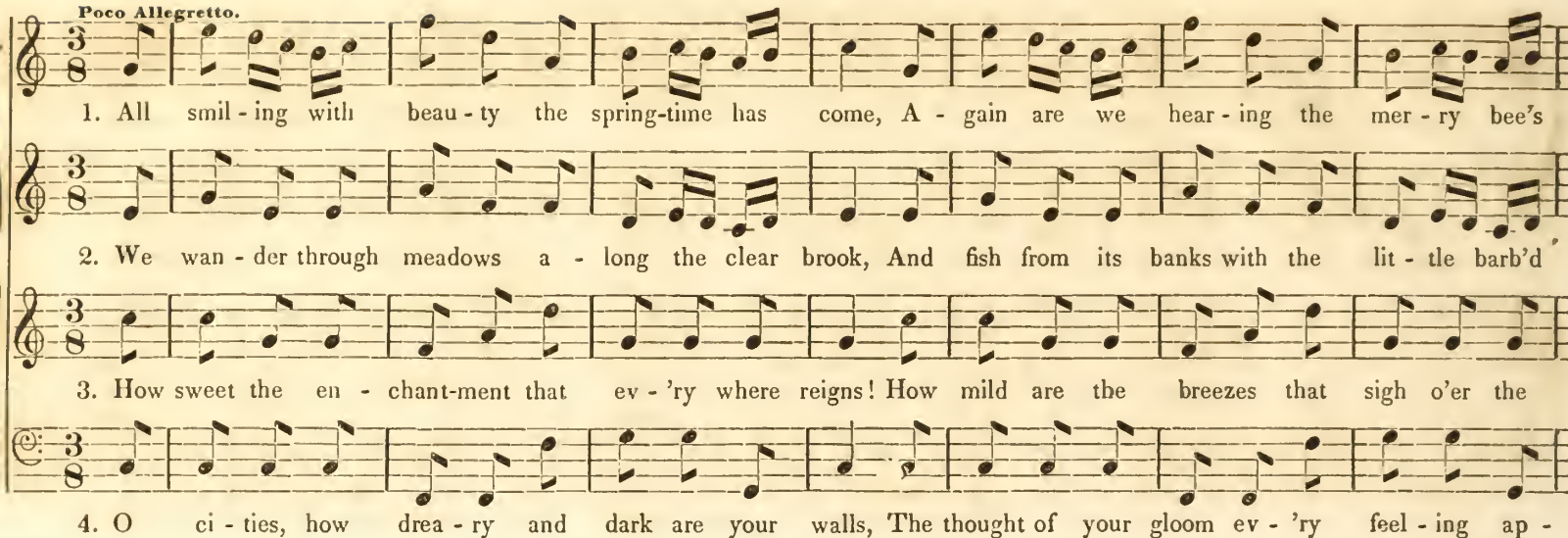
O whence the spell, whose golden chains  
Have conquered all my usual pains,  
And like some rev'ry swoon,  
Have made me every ill forget,  
And feel that heaven and earth are met?  
O 'tis my honey moon.

4

There's many a day of laughing cheer,  
And many a day when hope is clear,  
But where is found a boon  
That brings such smiles of present joy,  
Such hopes of good without alloy,  
As this my honey moon.

5

O sad to tell, and strange as sad,  
That days so fair, and blithe, and glad,  
Should pass away so soon!  
May she, on whom my joys depend,  
Be such that I may find no end  
To this, my honey moon.

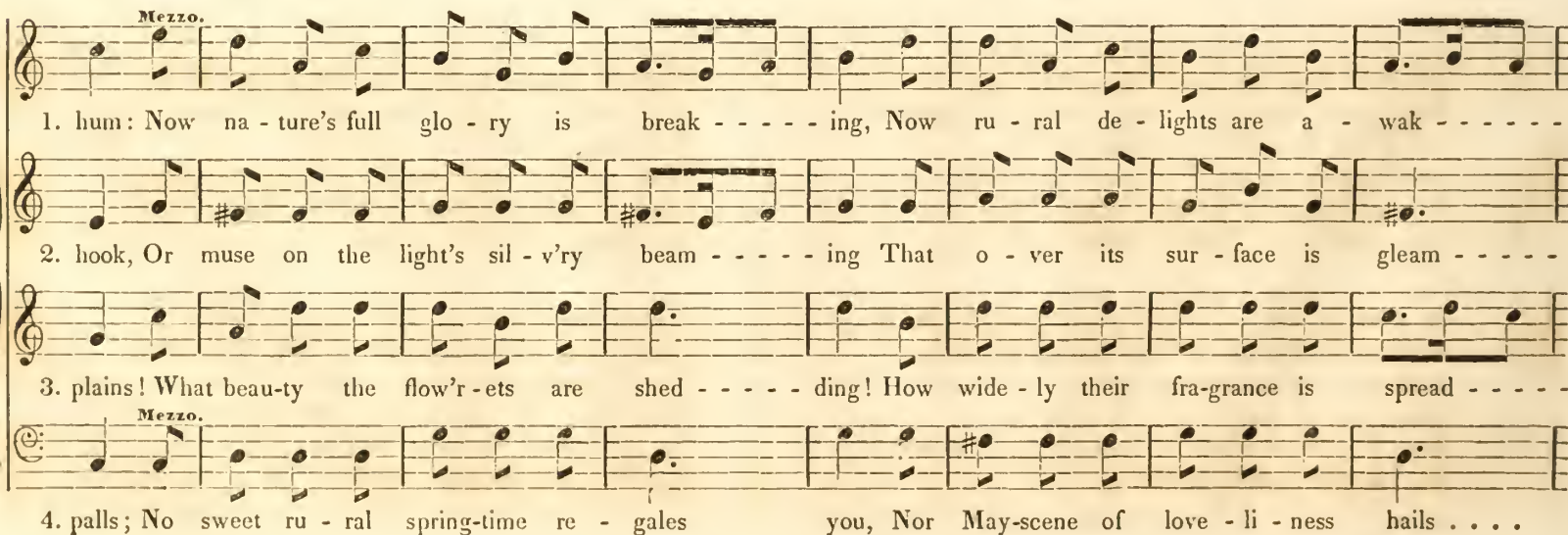
*Poco Allegretto.*


1. All smil-ing with beau-ty the spring-time has come, A - gain are we hear-ing the mer-ry bee's

2. We wan-der through meadows a - long the clear brook, And fish from its banks with the lit-tle barb'd

3. How sweet the en - chant-ment that ev-'ry where reigns! How mild are the breezes that sigh o'er the

4. O ci - ties, how drea - ry and dark are your walls, The thought of your gloom ev - 'ry feel - ing ap -

*Mezzo.*


1. hum: Now na - ture's full glo - ry is break - - - - ing, Now ru - ral de - lights are a - wak - - - -

2. hook, Or muse on the light's sil - v'ry beam - - - - ing That o - ver its sur - face is gleam - - - -

3. plains! What beau-ty the flow'r - ets are shed - - - - ding! How wide - ly their fra-grance is spread - - - -

4. palls; No sweet ru - ral spring-time re - gales you, Nor May-scene of love - li - ness hails . . . .

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (f) dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (f) dynamic marking. The lyrics are written below the staves.

1. ing: The hills and the val - lies are cheer'd with the songs That war - ble from

2. ing, Or si - lent and mo - tion - less stand on its shore, And list with de -

3. ing! All na - ture seems clad in her love - li - est hue, Be - deck'd and a -

4. you,— O give me the spot where in na - ture's own dress, Spring's vi - sions of

The second system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (sf) dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (sf) dynamic marking. The lyrics are written below the staves.

1. thou-sands of spring's hap - py throngs: That war - ble from thou-sands of spring's hap - py throngs.

2. light to its soft gen - tle roar: Or list with de - light to its soft gen - tle roar.

3. dorn'd to en - rav - ish our view: Be - deck'd and a - dorn'd to en - rav - ish our view.

4. glo - ry my feel - ings may bless: Spring's vi - sions of glo - ry my feel - ings may bless.



## THE HARVEST-MOON.

GEO. J. WEBB.

POETRY BY WM. MILLAR.

*Moderato.*

1. All hail! thou love - ly queen of night, Bright em - press of the sky: The meek-ness of thy sil - v'ry light Beams

2. When still-ness deep broods o'er the night, And wea - ry la - b'ers rest, How love - ly is the scene; how bright The

3. Shine on, fair orb of light, and smile, Till autumn's pass'd a - way, And la - bor hath for - got the toil He

1. glad-ness on the ga - zer's eye, Beams glad - ness on the ga - zer's eye: While from thy peer - less throne on high Thou

2. wood, the lawn, the mountain's breast, The wood, the lawn, the mountain's breast, When thou, fair moon of har - vest, hast Thy

3. bore in sum-mer's sul - try ray: He bore in sum-mer's sul - try ray: And when the reap - ers end the day, Tired

1. shonest bright as cloudless morn, And bidd'st the shades of dark-ness fly Be - fore thy glo - ry, har-vest moon, har - vest

2. ra-diant glo ry all unfurl'd, And sweetly smil - est in the west, Far down up - on the si-lent world, si - lent

3. with the burning heat of noon, They'll come with spir - its light and gay, And bless thee, love-ly harvest moon, har - vest

The first system of the musical score consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the piano accompaniment. The key signature is one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The lyrics are written below the staves. The first staff ends with a *p* (piano) dynamic marking.

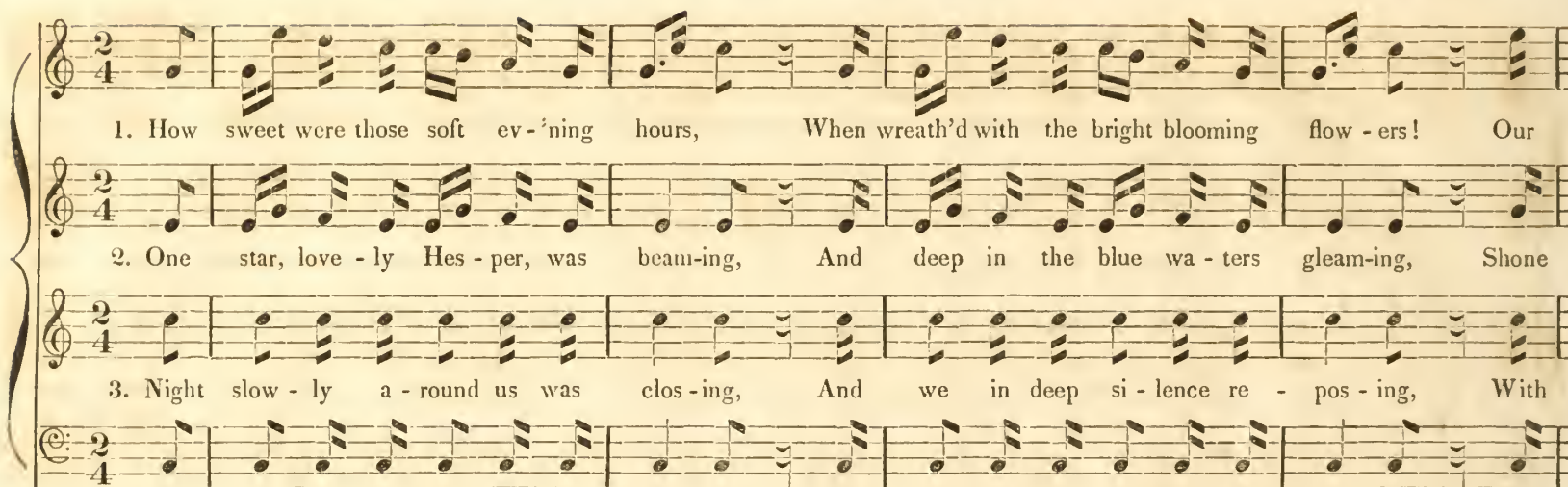
1. moon, har - vest moon : And bidd'st the shades of dark-ness fly Be - fore thy glo - ry, har - vest moon.

2. world, si - lent world : And sweet-ly smil - est in the west, Far down up - on the si - lent world.

3. moon, har - vest moon : They'll come with spir - its light and gay, And bless thee, love - ly har - vest moon.

The second system of the musical score consists of four staves. The first three staves are vocal parts and the fourth is the piano accompaniment. The key signature is one flat. The first staff begins with a treble clef and a key signature of one flat. The lyrics are written below the staves. The first staff has dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte). The second staff has a *f* (forte) dynamic marking. The third staff has a *pp* dynamic marking. The fourth staff has a *mf* dynamic marking.





1. How sweet were those soft ev-'ning hours, When wreath'd with the bright blooming flow - ers! Our

2. One star, love - ly Hes - per, was beam-ing, And deep in the blue wa - ters gleam-ing, Shone

3. Night slow - ly a - round us was clos-ing, And we in deep si - lence re - pos - ing, With



1. boat gent - ly float - ed a - long, Our boat gent - ly float - ed a - long. The

2. back like a Hes - per be - low, Shone back like a Hes - per be - low. The

3. qui - et en - joy - ment were blessed, With qui - et en - joy - ment were blessed. The



1. soft shades of twi - light were o'er us, The bright west was blush - ing be - fore us, And

2. toil of the wood - man was end - ed, The song of the reap - er sus - pend - ed, And

3. moon ris - ing bright o'er the moun - tain, Up - lift - ed our hearts to the Foun - tain Of

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests.

1. glanc - ing the wave - lets a - mong, . . And glanc - ing the wave - lets a - mong.

2. birds twit - ter'd, sleep - y and slow, And birds twit - ter'd, sleep - y and slow.

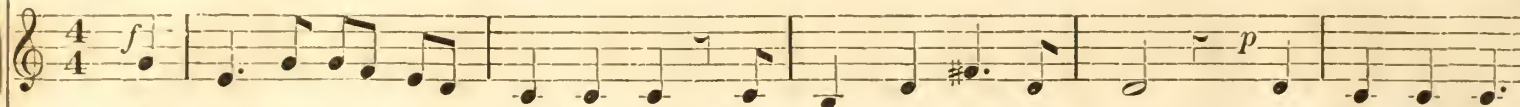
3. beau - ty, and pleas - ure, and rest, Of beau - ty, and pleas - ure, and rest.

The second system of the musical score continues the composition. It follows the same four-staff format as the first system. The lyrics for the three parts are provided below the vocal line. The music continues with similar melodic and harmonic patterns, ending with a double bar line.

## LEAVE-TAKING.

*Andante.*

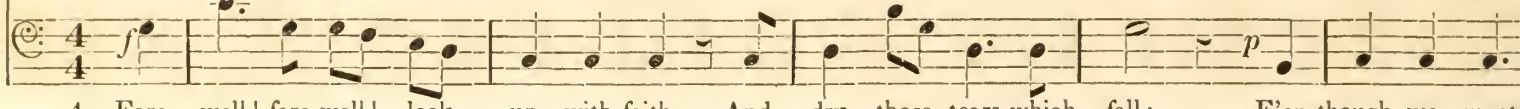
1. Cheer up my com - rades and be strong! The part - ing hour is nigh; But though we turn



2. A mourn - ing cir - cle round us stand, And bit - ter tears will start; How dear is home



3. The a - ged pa - rents lift their eyes, With lips that word-less move; The sis - ters weep



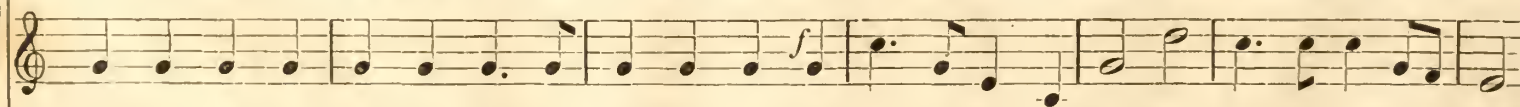
4. Fare - well! fare-well! look up with faith, And dry those tears which fall; E'en though we meet



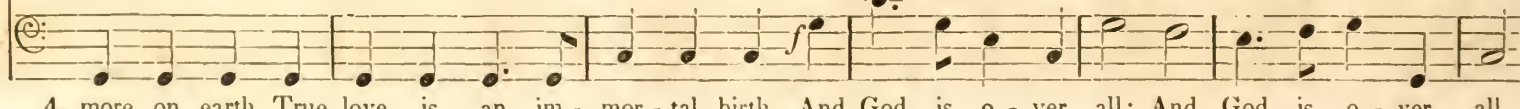
1. all we love Far o - ver dis - tant lands to rove, True men ne'er weep, nor sigh: True men ne'er weep nor sigh.



2. weal or woe, The heart can nev - er tru - ly know, 'Till call'd like us to part: 'Till call'd like us to part.



3. clasp our hands, The ten - der mai - den si - lent stands In speech-less grief and love: In speech-less grief and love.



4. more on earth, True love is an im - mor - tal birth, And God is o - ver all: And God is o - ver all.

*Allegretto.*

1. In May - day, In May - - day, The flow - 'rets sweet - ly bloom; I found a flow'r of

2. In May - day, In May - - day, The birds all chant in glee; On ma - ny a branch their

3. In May - day, In May - day, A bird once sung to me: The song I nev - er

4. In May - day, In May - - day, How glad I heard that song; Its notes were mel - low

5. In May - day, In May - - day, That flow'r, that bird, that song,— O, 'twas the maid I

1. snow - y white, That shed a pure and love - ly light, In May - - - - - day.

2. songs they pour, 'Till all the live - long light is o'er, In May - - - - - day.

3. shall for - get, Its notes I oft with smiles re - peat, In May - - day.

4. notes of love, Like those from gold - en harps a - bove, In May - - day.

5. love to meet, Whose blooming smiles are ev - er sweet, In May - - day.



*Larghetto.*

1. Wea - ried with thy toil - ing, From earth's woes re - coil - ing, Thou hast sought the

2. Peace-ful be thy sleep - ing 'Neath that ho - ly keep - ing, Held a - round the

3. Sad shall wave the wil - low, O'er thy low - ly pil - low, Ma - ny a year of

4. But that day is com - ing, Day of earth's deeds' sum - ming, When thy dust shall

1. si - lent grave: Glad to rest till that blest morn - ing, When at an - gel's trum - pet warn - ing,

2. sons of God: Be thy lone ly man - sion hal-low'd, Be thy wor - thy foot - steps fol - low'd,

3. cir - cling time, E'er a voice shall pierce thy dwell - ing, Day of God's ap - point - ment tell - ing,

4. live a - gain: When the ills of earth's dark be - ing, Like their sha - dows quick - ly flee - ing,

1. Death shall live and God shall save, Death shall live and God shall save.

2. All the way that thou hast trod, All the way that thou hast trod.

3. Day of life's im - mor - tal prime, Day of life's im - mor - tal prime.

4. Ne'er shall mar thy glo - ry's reign, Ne'er shall mar thy glo - ry's reign.

THE FARMER.

GEO. J. WEBB.

*Allegretto.*

1. When winds blow pure and free - ly, And blos - soms load the air, And green trees wave their

2. How sweet un - to the wea - ry Is such un - vex'd re - pose, When ev' - ning's length - en'd

3. And then how fresh the slum - ber, Which falls up - on our eyes; When night's clear dews are

4. And then, ere morn - ing blush - es A - long the east - ern skies, We bless the care that

5. A - gain our har - dy si - news Are bent to man - ly toil; We mow the tall grass



1. branches, And all a-round looks fair,— I ply my dai-ly la-bor, And work 'till night has

2. sha-dows A-round our cot-tage close: With qui-et in our bo-soms, We sit in twi-light

3. fall-ing, And stars are in the skies. No fe-v'rish dreams af-fright us, Or make us start and

4. watch'd us, And, nerv'd to la-bor, rise. We see the day-star fad-ing, We see the va-pors

5. wav-ing, Or plough the mel-low soil. And ev-er when our la-bors By day are past and

1. come; And then re-turn con-tent-ed, To take my rest at home, To take my rest at home.

2. shades, And watch the crim-son ra-diance As from the west it fades, As from the west it fades.

3. weep; But trust-ing in God's mer-cy, We gent-ly sink to sleep, We gent-ly sink to sleep.

4. glide A-long the migh-ty val-lies, And up the mountain's side, And up the mountain's side.

5. done, We sit be-fore our cot-tage, And watch the set-ting sun, And watch the set-ting sun.



# INCONSTANCY.

FELIX MENDELSSOHN BARTHOLDY. 105

*Un Poco Allegro.*

1. The hail fell chill on a cold spring night, Fell on a snow-drop, pure and white: The sweet flower  
2. A maid-en trust-ed a lov-er light,—She left with him her home, in flight,—For-sak-ing

1. per-ished, ere morn-ing's ear-ly dawn.  
2. pa-rents and friends, long tried, and true.

3

With him she went through the frost and snow,  
But soon was left to want and woe:  
The sweet flower perished in life's fair early morn.

4

The hail fell chill on a cold spring night,  
Fell on a snow-drop, pure and white:  
The sweet flower perished in life's fair early morn.

1. A no - ble friend, good au - tumn is; He comes, his treas-ures bring - ing, To tempt the taste, and

2. Rich fruits he scat - ters from his wings; And if thou dost not choose them, Blame not the boun-teous

3. Old win - ter, call your war - ring pow'rs, Snow, hail and whirl-wind mus - ter; We trim the fire and

1. please the sight, And dai - ly o - ver hedge and height, His silk - en fringe is spin - ning.

2. friend who brings, Nor Him who sends all pre - cious things, But him who will not use them.

3. close the doors, Bring forth kind au - tumn's treas-ured stores, And care not how you blus - ter.

1. See how the fields are wak - ing, As if from balm - y sleep; See hill and dale are

2. The fields in robes of flow - ers, Smile back up - on the skies; From all their bloom - y

3. The lark in spring re - joic - ing, Soars high in e - ther clear, And war - bles ma - ny an

The first system of the musical score for 'Spring Morning' consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below each vocal staff.

1. tak - ing A green more bright and deep.

2. bow - ers, Sweet clouds of in - cense rise.

3. an - them, Ne'er meant for mor - tal ear.

The second system of the musical score continues the vocal and piano parts. It also consists of four staves with the same key and time signatures. The lyrics continue below the vocal staves.

4

And many a desert blossom,  
Which eye will never see,  
Sends from its hidden bosom,  
An offering, Lord, to thee.

5

All good from Thee o'erflowing  
On each created thing,  
Life, light and joy bestowing,  
Returns to Thee, its spring.



## EVERY WHERE I FIND A BROTHER.

Allegro. SOLO.

f TUTTI.

1. Ev - 'ry where I find a bro - ther, Find a wel - come free and kind: Ev - 'ry where I find a bro - ther,

2. Fea - ther - light my pack hangs on me, Strong and spring - ing is my tread: Fea - ther light my pack hangs on me,

3. Wand'ring thro' the lone - ly for - est, Birds are my com - pan - ions sweet: Wand'ring thro' the lone - ly for - est,

1. Find a wel - come free and kind; North or south, where - e'er I wan - der, True and no - ble hearts I

2. Strong and springing is my tread; And where - e'er the sun may leave me, There I find my board and

3. Birds are my com - pan - ions sweet: In the ci - ty, hut, or pal - ace, Smiles and friend - ly looks I

1. find. Gay I go, and gay I come, Gay I go, and gay I come, Ev - 'ry

2. bed. Food is sweet where - e'er I come, Food is sweet where - e'er I come, Ev - 'ry

3. meet. Friends are kind where - e'er I come, Friends are kind where - e'er I come, Ev - 'ry

The first system of the musical score consists of four staves. The top three staves are for vocal parts, each with a treble clef. The bottom staff is for piano accompaniment, with a bass clef. The lyrics are written below the vocal staves. The music is in a common time signature and features various musical notations including notes, rests, and dynamic markings.

1. place to me a - like is home, Ev - 'ry place to me a - like is home.

2. place to me a - like is home, Ev - 'ry place to me a - like is home.

3. place to me a - like is home, Ev - 'ry place to me a - like is home.

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment follow the same format as the first system. The lyrics are repeated for each part. The music concludes with a double bar line and repeat signs.

## WHEN THE EARTH IS HUSHED TO PEACE.

L. DE CALL.

*Andante. Cres.* *fp* *p* *Cres.* *fp*

When the earth is hush'd to peace, Night its bus - tle quell - ing: Then I seek the sa - cred place,

When the earth is hush'd to peace, Night its bus - tle quell ing: Then I seek the sa - cred place,

*Cres.* *fp* *p* *Cres.*

When the earth is hush'd to peace, Night its bus - tle quell - ing: Then I seek the sa - cred place,

When the earth is hush'd to peace, Night its bus - tle quell - ing: Then I seek the sa - cred place,

*Cres.* *pp*

Where my love is dwell-ing: Yes, with step and feel - ing light, Haste I there to say "Good

Where my love is dwell-ing: Yes, with step and feel-ing light, Haste I there to say "Good

Where my love is dwell-ing: Yes, with step and feel-ing light, Haste I there to say "Good

Where my love is dwell-ing: Yes, with step and feel-ing light, Haste I there to say "Good



night!" Whisp'ring peace - ful, peace - - ful sleep! Far be ev - - 'ry sor - -

night!" Whisp'ring peaceful, peace-ful sleep! Far be ev-'ry sor -

night!" Whisp'ring peace - ful, peace - - ful sleep! Far be ev - - 'ry sor - - -

night!" Whisp'ring peace - ful, peace - ful sleep!

- row; O may heav'n thy wel - fare keep, 'Till shall dawn the mor - row. Oft in

- row; O may heav'n thy wel - fare keep, 'Till shall dawn the mor - row. Oft in

- row; O may heav'n thy wel - fare keep, 'Till shall dawn the mor - row.

O may heav'n thy wel - fare keep, 'Till shall dawn the mor - row.

## WHEN THE EARTH IS HUSHED TO PEACE. CONTINUED.

dreams I think of thee, Ev - er true I've vowed to be: Oft in dreams I think of thee, Ev - er

dreams I think of thee, Ev - er true I've vowed to be: Oft in dreams I think of thee, Ev - er

I think of thee, I've vowed to thee; Oft in dreams I think of thee, Ev - er

I think of thee, I've vowed to thee; Oft in dreams I think of thee, Ev - er

true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.



# SOCIAL PLEASURE.

H. G. NÄGELI. 113

*Poco Allegro.*

1. We're not of that dull num - ber Who love to live a - lone, And spend their life in slum - ber, As

2. 'Tis so - cial life we cher-ish Where's nought but mer - ry cheer, Where gloomy vi - sions per - ish, And

3. The day of jo - cund meet - ing Is one we love to see, When hearts with pleas-ure beat - ing U -

4. We hail each oth - er glad - ly, And tell our pleas-ures o'er, And if we've e'er liv'd sad - ly, We

1. does the stu - pid drone: And spend their life in slum - - - ber, As does the stu - pid drone.

2. all the sky is clear: Where gloomy vi - sions per - - - ish, And all the sky is clear.

3. nite in mu - tual glee: Where hearts with pleas-ure beat - - - ing U - nite in mu - tual glee.

4. now live so no more: And if we've e'er liv'd sad - - - ly, We now live so no more.



## THE HARVEST TIME.

GEO. J. WEBB.

POETRY BY MRS. HALE.

*Allegretto.**Cres.*

1. Calm au-tumn, crown'd with ripen'd grain, And fruits of rich-est fla - vors, With notes of joy we hail a - gain, The

2. The har - vest sun, how bright at noon, His rich - est radiance throw-ing; And O how bright the har-vest moon, As

3. In our broad land we've ev - 'ry clime; All boast some gift pos - sess - ing, And all en - joy the har-vest time, That

1. sea - son of thy fa - vors. Our hearts and voic - es strike the chime, The har-vest time, the har-vest time, Our

2. she with joy is glow - ing, And fain with us would strike the chime, The har-vest time, the har-vest time, And

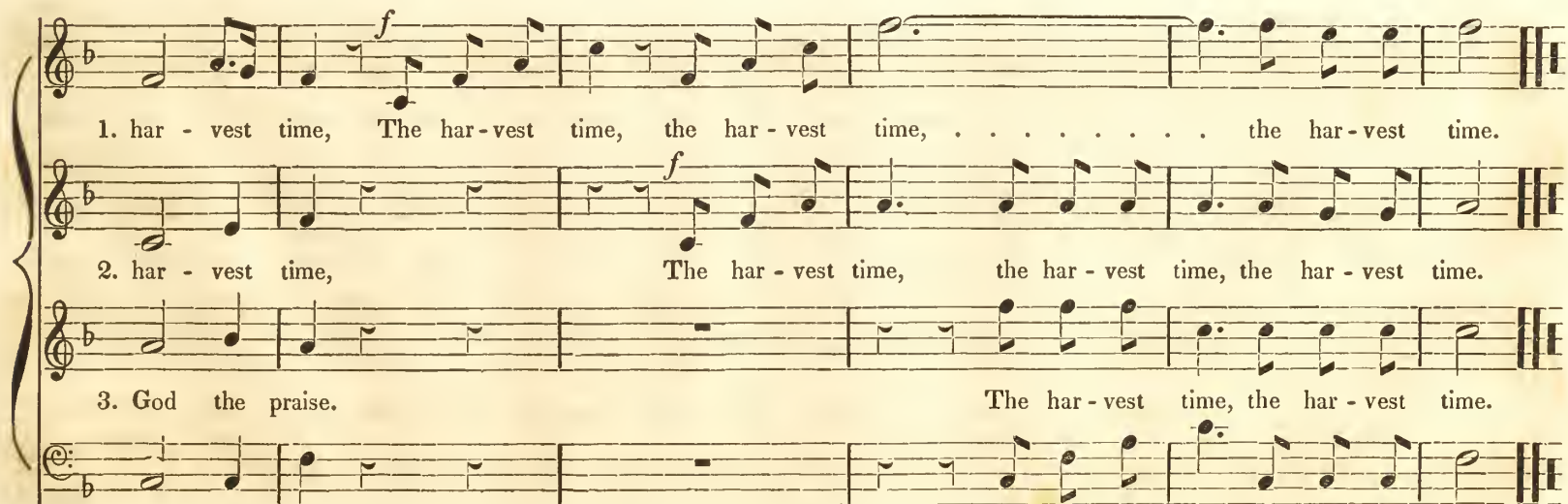
3. makes each gift a bless - ing. Then let our hearts and voic - es raise To God the praise, to God the praise; Then



1. hearts and voic - es strike the chime, Our hearts and voic - es strike the chime, The har - vest time, . . the

2. fain with us would strike the chime, And fain with us would strike the chime, The har - vest time, . . the

3. let our hearts and voic - es raise, Then let our hearts and voic - es raise To God the praise, to



1. har - vest time, The har - vest time, the har - vest time, . . . . . the har - vest time.

2. har - vest time, The har - vest time, the har - vest time, the har - vest time.

3. God the praise. The har - vest time, the har - vest time.

*Moderato.*

1. Lis - ten ye to what I'm tell - - - ing! Now 'tis *Ten*, the clock is peal - - - ing: So

2. Lis - ten ye to what I'm tell - - - ing! Now *Elev - en* the clock is peal - - - ing: O

3. Lis - ten ye to what I'm tell - - - ing! *Twelve* we hear the clock is peal - - - ing: If

1. now a - way, a - way to bed, And sleep in peace, with nought to dread; Sleep soft and

2. ye who late at la - bor sweat, And ye who so - cial friends have met, O - bey the

3. a - ny now with sleep - less eyes, Keep trou - bled watch 'till morn - ing rise, Oh! may one



1. sound thro' all the night, And ear - ly wake at morn - ing light, at morn - ing light, at morn - ing light.

2. sum - mons, now be - gone, For 'tis high time— go sleep 'till morn, go sleep 'till morn, go sleep 'till morn.

3. hour of sweet - est rest Lull ev - 'ry care with - in the breast, with - in the breast, with - in the breast.

*p Lentando.*

4

Listen ye to what I'm telling!  
*One* I hear the clock now pealing;  
 It is the hour when Satan's crew,  
 Steal forth his errands for to do;  
 We shudd'ring think what may befall!  
 But look to Him who's over all.

Who's over all, &c.

5

Listen ye to what I'm telling!  
*Two* I hear the clock now pealing;  
 If in the night-watch, care once more  
 Ere day-light dawn begins to knaw,  
 Start up ye fearful ones and do  
 What good you can—be always true.

Be always true, &c.

6

Listen ye to what I'm telling,  
*Three* I hear the clock now pealing:  
 Already, see, the morning breaks!  
 Whoe'er from peaceful slumber wakes,  
 Let him give thanks in cheerful mood,  
 Resume his toil, and strive for good.

And strive for good, &c.

Moderato.

*mf*

1. There dwells high o - ver Switzer - land, A spir - it great and still, To lead the cor - dial pa - triot band That

*mf*

2. He prompts the heart to gen -'rous deeds, He dwells in no - ble Tell; And when the mar - tyr'd pa - triot bleeds, He's

*mf*

3. At once he stands on gla - cier heights; And mid the mea - dows green, The eye on not a cot - tage lights But

*mf*

4. O Switz - er sons, di - rect your eye To Him en - thron'd a - bove! But in yourselves you *Him* descry, By

*ff* *mf*

1. Switz - er val - lies fill; Of daunt - less soul, a firm al - ly, Of hon - est up - right view, Of

*ff* *mf*

2. there his grief to quell; He's leagu'd to free - dom's sa - cred host, He's soon to be our friend; If

*ff* *mf*

3. where his hand is seen: He wan - ders with the shepherd's crook, Pur - sues the huntsman's horn, And

*ff* *mf*

4. Him your spir - its move; Yes ev - 'ry no - ble deed a - chieved In Him ob - tains its spring, And







## BLOW! BLOW! BLOW!

F. SCHMIDT.

Allegro.  
TUTTI.

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar!

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar!

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar!

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar!

roar! How the tem - pest roars! Shut the doors and bar them, Shut . . the doors and bar them:

roar! How the tem - pest roars! Shut the doors and bar them, Shut the doors and bar them:

roar! How the tem - pest roars! Shut the doors and bar them, Shut the doors and bar them:

roar' How the tem - pest roars! Shut the doors and bar them, Shut the doors and bar them:

Let the fire blaze clear and strong, Then join and sing a song: Let . . . the fire blaze clear and strong, Then join and sing a

Let the fire blaze clear and strong, Then join and sing a song: Let the fire blaze clear and strong, Then join and sing a

Let the fire blaze clear and strong, Then join and sing a song: Let the fire blaze clear and strong, Then join and sing a

Let the fire blaze clear and strong, Then join and sing a song: Let the fire blaze clear and strong, Then join and sing a

**TUTTI.**

song, join and sing a song, join and sing a song.

song, join and sing a song, join and sing a song.

song, join and sing a song, join and sing a song.

song, join and sing a song, join and sing a song.

2

Sing! sing! sing!

While the winds do blow.

Sing! sing! sing!

While the casements shake.

Sing! sing! sing!

While the tempest wars.

Friend and friend are meeting,

Friend and friend are greeting:

||: Let the tempest roar and ring: ||

||: But ||: we will gaily sing. :||



*Andante.*

1. The win - ter has de - part - ed, The fields look green a - gain, And blos - soms sweet and

1. The win - ter has de - part - ed, The fields look green a - gain, And blos - soms sweet and

1. The win - ter has de - part - ed, The fields look green a - gain, And blos - - - - - soms sweet and

1. The win - ter has de - part - ed, The fields look green a - gain, And blos - soms sweet and

fra - grant, Spring up o'er hill and plain. And see, the bee, gay hum - ming, Flits

fra - grant, Spring up o'er hill and plain. And see, the bee, gay hum - ming, Flits

fra - grant, Spring up o'er hill and plain. And see, the bee, gay hum - ming, Flits

fra - grant, Spring up o'er hill and plain.



light from flow'r to flow'r, And sips the ho-ney'd treas-ures From all the sum-mer bow'r.

light from flow'r to flow'r, And sips the ho-ney'd treas-ures From all the sum-mer bow'r.

light from flow'r to flow'r, And sips the ho - ney'd treas-ures From all the sum-mer bow'r.

And sips, and sips the ho - - - ney'd treas-ures From all the sum-mer bow'r.

## 2

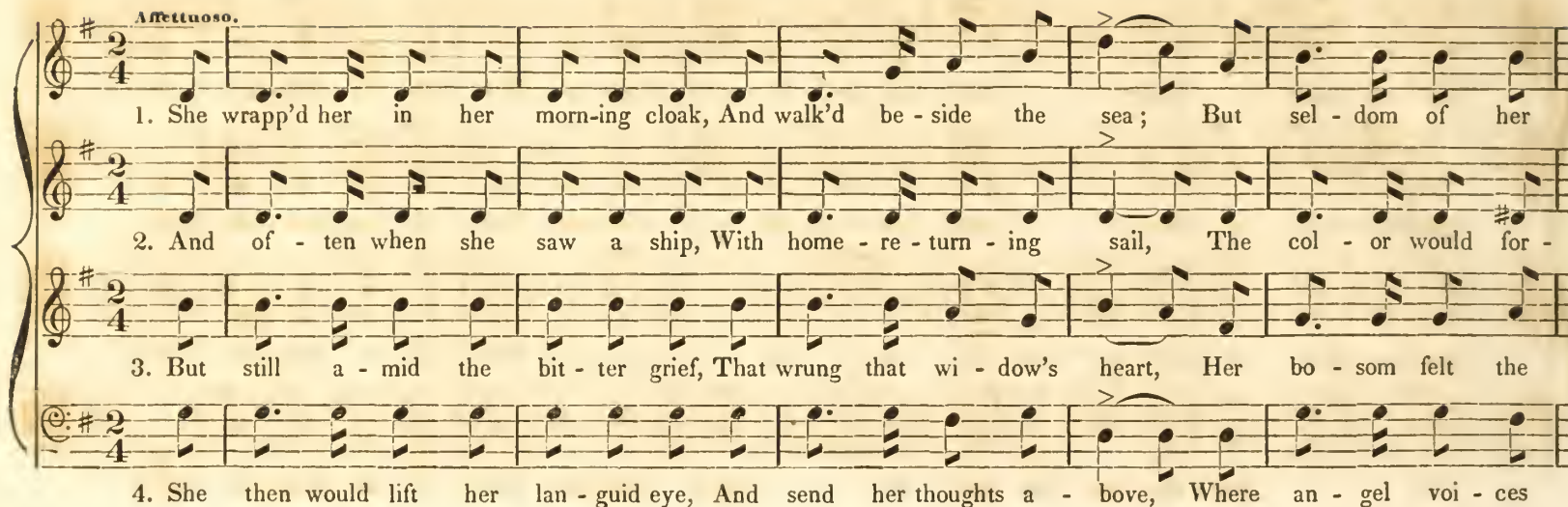
He seems like some bold champion,  
 Or golden belted knight,  
 His trumpet sounds defiance,  
 His sword is sharp and bright.  
 From every pillaged blossom  
 The golden dust he bears,  
 And fills his waxen chalice  
 With honey drawn from theirs

## 3

And yet this bold marauder  
 We surely cannot blame,  
 He follows nature's instinct,  
 And knows no higher aim;  
 But we with higher teachings,  
 And lighted from above,  
 O, let us live like brothers  
 In heavenly truth and love

POETRY BY H. F. GOULD.

*Affettuoso.*




1. She wrapp'd her in her morn-ing cloak, And walk'd be - side the sea; But sel - dom of her

2. And of - ten when she saw a ship, With home - re - turn - ing sail, The col - or would for -

3. But still a - mid the bit - ter grief, That wrung that wi - dow's heart, Her bo - som felt the

4. She then would lift her lan - guid eye, And send her thoughts a - bove, Where an - gel voi - ces



1. sor - row spoke, Though full of grief was she. 'Twas this that made her heart so sad, To

2. sake her lip, And speech and sight would fail. For, oh, she thought a - bout the one, That

3. sweet re - lief, That faith and hope im - part. She knew her child had ev - er kept The

4. sound on high, Their songs of praise and love. "My heav'n - ly Fa - ther," she would say, "The

1. view the o - cean wide; The on - ly son that wi - dow had, Went off to sea and <sup>Dim.</sup> died.

2. spread its can - vass white, To waft a - way her on - ly son, For - ev - er from her sight.

3. path to heav'n - ly rest; That when he sank in death, he slept Up - on a Sa - vior's breast.

4. deep and trou - bled sea But holds from me the pre - cious clay, My child's at home with thee."

## THE HERO.

POPULAR MELODY.

**Lively.**

1. My fa - ther was a Farm - er good, With corn and beef in plen - ty; I mowed, and hoed, and

2. My birth-day came: my fa - ther urged, But stout - ly I re - sist - ed; My sis - ter wept, my

3. We met the foe,—the can-nons roar'd, The crim - son tide was flow - ing, The fright - ful death-groans



1. held the plough, And long'd for *one - and - twen - ty*. For I had quite a mar - tial turn, And scorn'd the low - ing

2. mo - ther pray'd, But off I went and *list - ed*. They march'd me on thro' wet and dry, To tunes more loud than

3. fill'd my ears, I wish'd that I was mow - ing. I lost my leg,—the foe came on, They had me in their

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom three staves are a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are written below the vocal staff, with some words in italics. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

1. cat - tle; I burn'd to wear a u - ni - form, Hear drums, and see a bat - tle.

2. charm - ing, But lug - ging knap - sack, box, and gun, Was hard - er work than farm - ing.

3. clutch - es; I starv'd in pri - son 'till the peace, Then hob - bled home on crutch - es.

The second system of the musical score also consists of four staves, following the same format as the first system. The vocal line continues with the same melody and key signature. The piano accompaniment provides harmonic support. The lyrics continue, with some words in italics. The system concludes with a double bar line.

# THE CUCKOO.

J. GERSBACH.

127

*Moderato.* *p* SOLO. *pp* CHORUS. Mezzo. *p* SOLO.

Cuckoo! Cuckoo! And hark! how ech - o an - swers clear, Cuc -

Cuckoo! Cuckoo! And hark! how ech - o an - swers clear, Cuc -

Cuckoo! And hark! how ech - o an - swers clear,

CHORUS. Who sings in the sha-dy thick-et near? Cuckoo! And hark! how ech - o an - swers clear,

CHORUS. - koo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuc - koo! Cuc -

- koo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuc - koo! Cuc -

SOLO. CHORUS. Cuckoo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuckoo!

Cuckoo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuckoo!

## THE CUCKOO. CONTINUED.

The musical score is written for piano and voice. It consists of two systems of four staves each. The piano part is on the left, and the vocal part is on the right. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

**System 1:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! Cuckoo! Cuckoo!"

**System 2:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! Cuckoo! Cuckoo!"

**System 3:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! Bird of beau - ty, bird of fame, O tell me now the songs-ter's name, Cuckoo! Bird of beau - ty, bird of fame,"

**System 4:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! We hear them sing, and catch the tone, Then turn and sing it, sing it as our own; Cuckoo! Cuckoo!"

**System 5:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! We hear them sing, and catch the tone, Then turn and sing it, sing it as our own; Cuckoo! Cuckoo!"

**System 6:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! Cuckoo! Cuckoo!"

**System 7:**

- Piano:** Treble and Bass staves. Treble staff has a B-flat clef. Bass staff has a C-clef. Both staves have a B-flat key signature. The piano part consists of a series of eighth and sixteenth notes, with some rests.
- Vocal:** Treble staff. The vocal part consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Cuckoo! Cuckoo! Cuckoo!"



CHORUS.

Cres.

- koo!

O tell me now the songs-ter's name,

O tell me now the

CHORUS.

- koo!

O tell me now the songs-ter's name,

O

Cres.

me, tell me the

*pp*

Cres.

Cres.

Cuc - koo! O tell me now the songs-ter's name,

O

Cres.

me, tell me the

*pp*

Cuc - koo!

O tell me now the songster's name, tell me now the

songs - ter's name. Cuc - koo!

Cuc - koo!

Cuc-koo! ... Cuc-koo! ....

songs - ter's name. Cuc - koo!

Cuc - koo!

Cuc-koo! ... Cuc-koo! ....

songs - ter's name.

Cuc - koo!

O tell me now the songs-ter's

name.

Cuc - koo!

Cuc - koo!

songs - ter's name.

Cuc - koo!

O tell me now the songs-ter's

name. . . . .

## GOD BLESS OUR NATIVE LAND.

1. God bless our na - tive land, Firm may she ev - er stand, Thro' storm and night! When the wild  
2. For her our pray'r shall rise, To God a - bove the skies; On Him we wait. Lord, hear our

1. tem-pests rave, Ru - ler of wind and wave! Do thou our coun - try save, By thy great might.  
2. na - tion's cry, Be thou for - ev - er nigh, May free - dom nev - er die: God save the State.

**SOLO.** **REPEAT IN CHORUS.** **SOLO.**

1. Hail Co-lum-bia! home and free-dom, Bles-sings on thy chil-dren rest. O'er thy fields are

2. Pa-triot blood, these bles-sings purchased, Dearly prized the gifts should be. All that breathe the

3. When thy treach'rous foes as-sail thee, When the threat'ning tem-pests lower, May'st thou, like thy

4. Speak the man-date!—loud-ly speak it! Let it sound from sea to sea! "E-equal rights, by

**REPEAT IN CHORUS.**

1. har-vests wav-ing, Ev-'ry sea thy keels are brav-ing, Ev-'ry home.. with plen-ty blessed.

2. air a-bove thee, All that own, o-bey, and love thee, Let them guard thy lib-er-ty.

3. fa-ther's wak-ing, Off thy shameful fet-ters break-ing, Stand e-rect in all thy pow'r.

4. God are giv-en, All in-he-rit earth and heav-en, All are sons,... and all are free.



*Allegrezza.*

1. When I forth must stray, On my dang'rous way, Though at part-ing, grief my heart may wring, Yet I

2. When from peak to peak, Thund'ring ech-oes wake, When a thou-sand dan-gers round me spring, O'er the

3. When at set of sun, All our la-bors done, I may homeward turn my wea-ry feet; When the

The first system of the musical score for 'The Mountain Guide' features four staves. The top three staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegrezza'. The music begins with a piano (p) dynamic. The lyrics are written below the vocal staves, with line numbers 1, 2, and 3 indicating the start of each line of the song.

1. shed no tear, Speak no word of fear, But thus, ev-er gai-ly, do I sing. La, la, la, . . . .

2. mountains drear, Sink-ing hearts to cheer, Still thus ev-er gai-ly do I sing. A . . . .

3. ta-per's light Gleams be-fore my sight, Loud I raise my voice sweet home to greet. A . . . .

La, la, la,

The second system of the musical score continues the song. It also consists of four staves. The vocal parts continue with their respective lines, and the piano accompaniment provides a steady accompaniment. The lyrics are written below the vocal staves, with line numbers 1, 2, and 3 indicating the start of each line. The system concludes with a piano (p) dynamic and a final 'La, la, la'.

[illegible][illegible]



## THE LIGHT HEART.

*Moderato.*

1. My heart is light, and free from care, And free my song shall flow; What bet-ter speech than

2. The grum-bler's blood moves thick and slow, His heart is cold and chill; But quick the pulse, and

3. Let him, whose conscience feels no sting, For oth-er's fail-ings groan: Let me to all their

1. song is found, When hearts with pleas-ure glow? Our course goes on, up hill and down, By de-sert, field, or

2. warm its flow, If love the bo-som fill. If love and true good-will to all There swell in ge-nial

3. faults be blind, And hum-bly mend my own. Let me in kind-ness, full and free My Mas-ter's hest ful-



1. flood, Now smooth and fair, now hard and rough, But all, in turn, are good, . . But all, But

2. flow, The brow is clear, the smile se - rene, The eyes like sun - light glow, The eyes, The

3. fill, And take my breth - ren to my heart In love and true good - will, . . . In love, In

The first system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature is one flat (B-flat). The first staff has a treble clef, and the bottom staff has a bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves. The first staff ends with a double bar line. The second and third staves continue the melody. The fourth staff continues the piano accompaniment. The lyrics for the first staff are: "1. flood, Now smooth and fair, now hard and rough, But all, in turn, are good, . . But all, But". The lyrics for the second staff are: "2. flow, The brow is clear, the smile se - rene, The eyes like sun - light glow, The eyes, The". The lyrics for the third staff are: "3. fill, And take my breth - ren to my heart In love and true good - will, . . . In love, In". The piano accompaniment consists of a simple harmonic pattern in the left hand and a more active melody in the right hand. The first staff of the piano accompaniment has a treble clef, and the bottom staff has a bass clef. The key signature is one flat (B-flat). The music is in 4/4 time. The lyrics are written below the vocal staves. The first staff ends with a double bar line. The second and third staves continue the melody. The fourth staff continues the piano accompaniment. The lyrics for the first staff are: "1. flood, Now smooth and fair, now hard and rough, But all, in turn, are good, . . But all, But". The lyrics for the second staff are: "2. flow, The brow is clear, the smile se - rene, The eyes like sun - light glow, The eyes, The". The lyrics for the third staff are: "3. fill, And take my breth - ren to my heart In love and true good - will, . . . In love, In". The piano accompaniment consists of a simple harmonic pattern in the left hand and a more active melody in the right hand. The first staff of the piano accompaniment has a treble clef, and the bottom staff has a bass clef. The key signature is one flat (B-flat). The music is in 4/4 time. The lyrics are written below the vocal staves. The first staff ends with a double bar line. The second and third staves continue the melody. The fourth staff continues the piano accompaniment. The lyrics for the first staff are: "1. flood, Now smooth and fair, now hard and rough, But all, in turn, are good, . . But all, But". The lyrics for the second staff are: "2. flow, The brow is clear, the smile se - rene, The eyes like sun - light glow, The eyes, The". The lyrics for the third staff are: "3. fill, And take my breth - ren to my heart In love and true good - will, . . . In love, In".

1. all, But all, in turn, are good, . . But all, But all, But all, in turn, are good.

2. eyes, The eyes like sun - light glow, The eyes, The eyes, The eyes like sun-light glow.

3. love, In love and true good - will, . . . In love, In love, In love and true good - will.

The second system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature is one flat (B-flat). The first staff has a treble clef, and the bottom staff has a bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves. The first staff ends with a double bar line. The second and third staves continue the melody. The fourth staff continues the piano accompaniment. The lyrics for the first staff are: "1. all, But all, in turn, are good, . . But all, But all, But all, in turn, are good.". The lyrics for the second staff are: "2. eyes, The eyes like sun - light glow, The eyes, The eyes, The eyes like sun-light glow.". The lyrics for the third staff are: "3. love, In love and true good - will, . . . In love, In love, In love and true good - will.". The piano accompaniment consists of a simple harmonic pattern in the left hand and a more active melody in the right hand. The first staff of the piano accompaniment has a treble clef, and the bottom staff has a bass clef. The key signature is one flat (B-flat). The music is in 4/4 time. The lyrics are written below the vocal staves. The first staff ends with a double bar line. The second and third staves continue the melody. The fourth staff continues the piano accompaniment. The lyrics for the first staff are: "1. all, But all, in turn, are good, . . But all, But all, But all, in turn, are good.". The lyrics for the second staff are: "2. eyes, The eyes like sun - light glow, The eyes, The eyes, The eyes like sun-light glow.". The lyrics for the third staff are: "3. love, In love and true good - will, . . . In love, In love, In love and true good - will.."

*Very lively.* *SOLO.*

1. The lov - ers of pleas-ure To - day are the treas-ure My wish - es would

*SOLI.*

1. Whom, whom shall we let in? Whom shall we let in? Whom

1. Whom, whom shall we let in? Whom shall we let in? Whom

1. Whom, whom shall we let in? Whom shall we let in? Whom

*CHORUS.* *fp*

win, And they may come in, And they .. may come in, And they may come in, And they may come

*fp*

shall we let in? And they may come in, And they may come

*fp*

shall we let in? And they may come in, And they may come

*fp*

shall we let in? And they may come in, And they may come

in, And they may come in, And they may come in, And they may come in. . . .

in, And they may come in, And they may come in, And they may come in. . . .

in, And they may come in, And they may come in, And they may come in. . . .

in, And they may come in, And they may come in, And they may come in. . . .

2

Whom shall we let in ?  
 All eyes that can glitter,  
 And tongues that can twitter  
 And make lively din,—  
 All such may come in.

3

Whom shall we let in ?  
 Whoever comes singing,  
 Or gladsomely bringing  
 A good-natured grin,—  
 O, he may come in.

[ 18 ]

4

Whom shall we let in ?  
 The man who forever  
 Himself will dissever  
 From discord's foul sin,—  
 That man may come in.

5

Whom shall we let in ?  
 Who truth is pursuing,  
 And ever eschewing  
 Deception's base gin,—  
 We'll welcome him in.



*Allegro.* *Repeat Pla.*

1. Come, gen - tle May! Come with thy robe of flow'rs; Come with thy sun and sky, thy clouds and showers;

2. Come, wond'rous May! Come with thy mag-ic wand, Quick from the caverns of the breathing land;

3. Come, vo - cal May! Come with thy warbling throng, Pour - ing from field and grove their breathing song:

4. Come, sun - ny May! Come with thy laughing beam; Come when the mist is part-ing from the stream,

*Dim.* *p*

1. Come, and bring forth un - to the light of day, From their . . . im - pris - 'ning and mys-te-rious night, The

2. Come with thy green and ev - er bright ar - ray, That round thy footsteps, round thy footsteps sprig a - long the vale; While

3. Ca - roll - ing forth thy praise the live-long day, In some lone glen, in some lone glen re - tired, or ech - o calling, Or

4. Seek - ing the moun-tain top, to meet thy ray, Ere yet . . . the dew drop on thine own soft flow'r, Hath

Cres.

1. buds of ma - ny hues, the chil - dren of thy light: The buds of ma - ny hues, the chil - dren of thy light.

2. glow-ing hearts and lips thy balm - y pre-sence hail: While glow-ing hearts and lips thy balm - y pre-sence hail.

3. 'mid the murm'ring woods, and dash - ing wa - ters falling: Or mid the murm'ring woods, and dash - ing wa - ters falling.

4. lost its dia - mond light, or died be-neath his power: Hath lost its dia-mond light, or died be-neath his power.

Pia. Cres.

1. Come, come, come, . . . gen - tle May! Come with thy robe of flowers; Come with thy sun and sky, thy

2. Come, won-d'rous May! Come with thy ma gic wand, Quick from the caverns of the

3. Come, vo - cal May! Come with thy war - bling throng Pour - ing from field and grove their

4. Come, sun - ny May! Come with thy laugh - ing beam; Come when the mist is part - ing



1. clouds and showers: Come, gen - tle May! Come with thy robe of flowers; Come with thy sun and sky, thy

2. breath-ing land: Come, wond'rous May! Come with thy mag-ic wand, Quick from the cav-erns of the

3. breath-ing song: Come, vo - cal May! Come with thy warbling throng, Pour-ing from field and grove their

4. from the stream: Come, sun - ny May! Come with thy laughing beam; Come when the mist is part - ing

The first system of the musical score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor) and the fourth is for the piano accompaniment. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is in 4/4 time. The first staff has a dynamic marking of *p* (piano) and the second staff has a dynamic marking of *f* (forte). The third staff has a dynamic marking of *p* and the fourth staff has a dynamic marking of *f*. The music is in 4/4 time.

1. clouds and showers: Come, gen - tle May! Come, gen - tle May! Come, gen - tle May!

2. breathing land: Come, wond'rous May! Come, wond'rous May! Come, wond'rous May!

3. breathing song: Come, vo - cal May! Come, vo - cal May! vo - cal May! Come, vo - cal May! vo - cal May!

4. from the stream: Come, sun - ny May! Come sun - ny May! sun - ny May! Come, sun-ny May! sun - ny May!

The second system of the musical score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor) and the fourth is for the piano accompaniment. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is in 4/4 time. The first staff has a dynamic marking of *pp* (pianissimo) and the second staff has a dynamic marking of *f* (forte). The third staff has a dynamic marking of *pp* and the fourth staff has a dynamic marking of *f*. The music is in 4/4 time.



# THE WANDERER'S FAREWELL.

141

*Allegretto.*



1. The sails are all swell - ing, The stream - ers float gay, The an - chor is

2. The sun through the heav - ens E'er hastes to the west; The waves of the

3. A - dieu! dear - est moth - er! Dear sis - ter a - dieu! I go where the

4. When far in the land of The stran - ger, I see, Dear Ma - ry, the

5. And when on the shore of That re - gion of gold, I fan - cy the



1. ris - ing, And I must a - way. A - dieu! ye dear moun - tains, A - dieu! my dear

2. o - cean Are nev - er at rest; The bird, with its pin - ions Un - fet - ter'd and

3. skies are All shin - ing and blue. Where flow'rs ev - er blos - som, Where birds ev - er

4. flow - ers I plant - ed for thee; And when the sweet songs - ters Re - peat in my

5. waves round Thy foot - steps have rolled; The wave - lets, the birds, and The flow'rs where I

1. home! A - dieu! ye dear moun - tains, A - dieu! my dear home! I turn from your

2. free, The bird, with its pin - ions Un - fet - ter'd and free, Ca - reers, in its

3. sing: Where flow'rs ev - er blos - som, Where birds ev - er sing, Where fruit loads the

4. ear, And when the sweet songs - ters Re - peat in my ear, The notes we to -

5. roam, The wave - lets, the birds, and The flow'rs where I roam, Will bring you be -

1. thresh - hold 'Mid stran - gers to roam: I turn from your thresh - hold 'Mid stran - gers to

2. free - dom, O'er moun - tain and sea: Ca - reers in its free - dom, O'er moun - tain and

3. branch - es, From har - vest to spring: Where fruit loads the branch - es, From har - vest to

4. geth - er Have lin - ger'd to hear: The notes we to - geth - er Have lin - ger'd to

5. fore me, And make me a home: Will bring you be - fore me, And make me a

1. roam, to roam. *p* Ju val - le - ra, ju val - le - ra, ju val le - val - le, val - le -

2. sea, and sea. . .

3. spring, to spring.

4. hear, to hear.

5. home, a home.

Detailed description: This block contains the first system of the musical score. It features four staves. The first staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music is in 4/4 time. The first staff has a dynamic marking of *p* (piano) at the beginning of the second measure. The lyrics are: 1. roam, to roam. Ju val - le - ra, ju val - le - ra, ju val le - val - le, val - le - 2. sea, and sea. . . 3. spring, to spring. 4. hear, to hear. 5. home, a home.

- - ra! *f* Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra!

*f* Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra!

*f* Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra!

*f* Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra!

Detailed description: This block contains the second system of the musical score. It features four staves. The first staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music is in 4/4 time. The first staff has a dynamic marking of *f* (forte) at the beginning of the first measure. The lyrics are: - - ra! Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra! Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra! Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra! Ju val - le - ra, ju val - le - ra, ju val - le - val - le - val - le - - ra!



## THE LANDSMAN'S SONG.

GEO. J. WEBB.

POETRY BY BARRY CORNWALL.

*Allegro con spiritoso.*

1. O, who would be bound to the bar-ren sea, If he could dwell on land, Where his step is ev-er both

2. I've sail'd on the boist'rous and roar-ing sea, With an un-daunt-ed band: Yet my vil-lage home it more

3. Some wish they might die on the salt, salt sea: Have they been lov'd on land? And some rave of o-cean in

1. firm and free, Where flowers a-rise, To greet the skies, And riv-u-lets sing, Like birds in spring; For

2. pleas-eth me, With val-ley so gay, Where mai-dens stray; And green gras-sy mead, Where white flocks feed: And

3. riot-ous glee, Of billows that break, When tem-pests wake, And light'nings that flash, And waves that dash; But

*Cres.*

1. me, For me, For me, I will take my stand on land, on land, For ev - er and ev - er on

2. so, And so, And so I will take my stand on land, on land, For ev - er and ev - er on

3. me, But me, But me, I will take my stand on land, on land, For ev - er and ev - er on

*Cres.*

1. sol - id land: I will take my stand on land, on land, For ev - er and ev - er on sol - id

2. sol - id land: I will take my stand on land, on land, For ev - er and ev - er on sol - id

3. sol - id land: I will take my stand on land, on land, For ev - er and ev - er on sol - id



## THE LANDSMAN'S SONG. CONTINUED.

*Cres.* *ff* *Stringendo.*

1. land, For ev - er and ev - er on sol - id land, on sol - id land, on sol - id land, on sol - id land.

2. land, For ev - er and ev - er on sol - id land, on sol - id land, on sol - id land, on sol - id land.

3. land, For ev - er and ev - er on sol - id land, on sol - id land, on sol - id land, on sol - id land.

*Cres.* *ff* *Stringendo.*

## THE WANDERER'S RETURN.

ITALIAN MELODY.

*Moderato.* *p*

1. When my fa - ther's home for - sak - ing, Far o'er sea and land to wan - der, When each tie that bound me

2. When in dis - tant lands a stran - ger, None I found to know or love me; When a lone and wea - ry

3. When my foot-steps home-ward turn - ing, Sought once more the house-hold al - tar; When my heart, im - pa - tient



1. break-ing, Proud of free-dom gay I roam'd, Sweet-ly smil'd the world be-fore me,— Sweet-ly

2. rang-er, Sad I pin'd for friend and home. Then, how sad the world be-fore me, Then, how

3. burn-ing, Long'd the dear ones there to greet,— Then how smil'd dear home be-fore me, Then sweet

1. shone the heav-ens o'er me; Hope, on joy-ful pin-ions bore me O-ver paths with flow'rs per-fum'd.

2. chill the heav'ns frown'd o'er me; Hope, no long-er, gai-ly bore me, Flow'rs, for me, no long-er bloom'd.

3. mem-ry flut-ter'd o'er me, Then sweet hope's light pin-ions bore me Peace and joy, at home to meet.

*Allegretto.* *f* **CHORUS.** **SOLO.**

1. All so fresh - ly blooming, Bathed with dew, and blush - ing fair, Gent - ly waved by

1. All so fresh - ly blooming, Bathed with dew, and blush - ing fair, Gent - ly waved by

**SOLO.**

1. Once I saw a sweet briar rose, All so fresh - ly blooming,

1. All so fresh - ly blooming,

balm - y air, All the air per - fum - ing. wild rose! Bathed with dew and blush - ing fair,

balm - y air, All the air per - fum - ing. Sweet rose! wild rose! and blush - ing fair,

Sweet rose! wild rose! and blush - ing fair,

Sweet rose! wild rose! and blush - ing fair,

gent - ly waved by balm - y air, All the air per - fum - - ing.

by balm - y air, All the air per - fum - ing, per - fum - ing.

by balm - y air, All the air per - fum - ing, per - fum - ing.

by balm - y air, All the air per - fum - ing, per - fum - ing.

**CHORUS.** *f*

2

“Rose,” said I, “thou shalt be mine,  
All so freshly blooming!”  
Rose replied, “nay, let me go,  
Or thy blood shall freely flow,  
For thy rash presuming.”

3

Woe is me, I broke the stem,  
Life and fragrance dooming;  
Soon the lovely flower was gone,  
And the thorns remained alone—  
Vanished, all its blooming!

4

Had I left thee, lovely flower,  
In thy beauty blooming,  
Bathed with dew, and blushing fair,  
Thou would'st still have fill'd the air,  
With thy sweet perfuming.

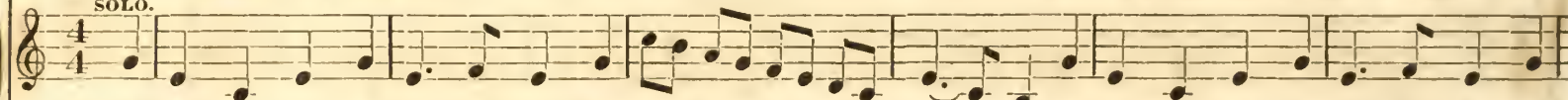


With energy.  
SOLO.



1. Now pluck the ver - dant oak - en leaf, And round your brows en - twine it; Sweet May-day's joy dis-pels our grief, Let

SOLO.



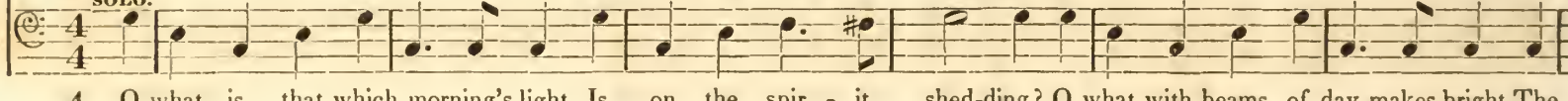
2 A-long the blue and pla - cid sky, Thin clouds of snow - y white - ness, In piles like wool - y fleec - es lie, Be -

SOLO.



3. Who - ev - er har - bors dis - con - tent, And sours his ev - 'ry feel - ing, For him no spring-time smiles are sent, No

SOLO.



4. O what is that which morning's light Is on the spir - it shed-ding? O what with beams of day makes bright The



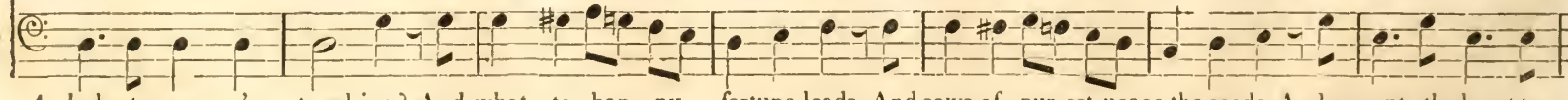
1. all with life com - bine it: Let all who're not to doz-ing wed, And all who're not to pleasure dead, And all who know no



2. deck'd with silv'ry brightness: The earth is spread with cheerful green, A-round the hills the flocks are seen: All nature wears her



3. sun is light re - veal-ing: 'Tis he, who's with him - self at peace, Who bids each jarr - ing pas-sion cease, And ev - er seeks from



4. darkest ways we're tread-ing? And what to hap - py fortune leads, And sows of pur-est peace the seeds, And prompts the heart to

CHORUS.

1. mi-ser's dread, Now ban-ish ev - 'ry sad - ness, And join in spring time's gladness : How rich and sweet our pleasures are ! All

2. loveliest mien : How rich the gold - en treas - ure That now in - vites to pleas-ure ! No more oppress'd with sorrow's sighs, Bright

3. strife release, Tis he a - lone whom ev - er Sweet spring from woe will sev - er : But we in mind and feel-ing one, Will

4. no-ble deeds ? O tell in rap-t'rous meas-ure, 'Tis friendship's ho - ly treas-ure ! But we be-long to friendship's band, And

1. na - ture's dress—how bright, how fair ! While songs resound, And ech - oes bound, And nought on earth but joy is found.

2. joys in ev - 'ry heart : a - rise, While songs resound, And ech - oes bound, And na - ture's face with smiles is crown'd.

3. rich en - joy the May-day's sun, While songs resound, And ech - oes bound, And pleasure's beams the earth sur - round.

4 cor - dial joys our hearts ex-paid, While songs resound, And ech - oes bound, And heavenly bliss on earth is found.



## BRIGHT THE MORNING IS BEAMING.

H. G. NÄGELI.

Andantino.

1. Bright the morn-ing's light is beam - ing, Clear the moun - tain tops are gleam-ing, Now a - way re - tires the

1. Bright the morn-ing's light is beam - ing, Clear the moun - tain tops are gleam-ing, Now a - way re - tires the

1. Bright the morn-ing's light is beam - ing, Clear the moun - tain tops are gleam-ing, Now a - way re - tires the

1. Bright the morn-ing's light is beam - ing, Clear the moun - tain tops are gleam-ing, Now a - way re - tires the

night; Birds of sum - mer, Gai - ly sing - ing, Hill and val - ley Loud - ly ring - ing, Prove how

night; Birds of summer, Gai - ly sing - ing, Hill and val - ley Loud - ly ring - ing, Prove how

night; Birds of sum - mer, Gai - ly sing - ing, Hill and valley Loud-ly ring - ing, Prove how

night; Birds of sum - mer, Gai - ly sing - ing, Hill and val - - ley Loud - ly ring - ing, Prove how



The musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a simple, melodic style with a tempo or mood indicated by 'Cres.' (Crescendo) and 'f' (forte). The lyrics are written below the notes, with some words hyphenated across measures. The first staff begins with 'sweet is morn-ing's light, Prove how sweet is morn - - ing's light.' The second staff continues with 'sweet . . is morn-ing's light, Prove how sweet is morn - - ing's light, Prove how sweet is morn-ing's light.' The third staff continues with 'sweet . . is morn-ing's light, Prove how sweet is morn - - ing's light, Prove how sweet is morn-ing's light.' The fourth staff continues with 'sweet is morn-ing's light, Prove how sweet is morn - - ing's light.' The music ends with a double bar line and repeat dots.

sweet is morn-ing's light, Prove how sweet is morn - - ing's light. . . . .

sweet . . is morn-ing's light, Prove how sweet is morn - - ing's light, Prove how sweet is morn-ing's light.

sweet . . is morn-ing's light, Prove how sweet is morn - - ing's light, Prove how sweet is morn-ing's light.

sweet is morn-ing's light, Prove how sweet is morn - - ing's light. . . . .

2

Now at early morn's arising,  
Shepherd boys their flocks are driving,  
Round the hills in cheerful glee:

Bells are ringing,  
Horns are sounding,  
Nimble lambkins  
Lightly bounding,

Play in gambols blithe and free.

3

Waving grass in valleys growing,  
Working-men in meadows mowing,  
Mid their songs of lively cheer;

Blushing roses  
Fragrance shedding,  
Tufted flowerets  
Widely spreading,

Make the vale in smiles appear.

4

Morning's pure, ethereal mildness,  
Mid the scene of nature's wildness,  
Cheers the heart by sorrow press'd;

Quells all sighing,  
Heals all sadness,  
Wakes our smiling,  
Swells our gladness,

Soothes the heart to heavenly rest

*Allegretto.*

1. Now let the joy - ful song re - sound, Its cheer - ing spell be - stow - - - ing, That

2. But no - ble minds should nev - er quail, And weak - ly yield to sad - ness, O'er

3. We part in - deed, but meet a - gain: The space be - tween us ly - - - ing, At

4. May heav'n's e - ter - nal guar - dian hand Be - stow its kind - ly keep - - - ing, And

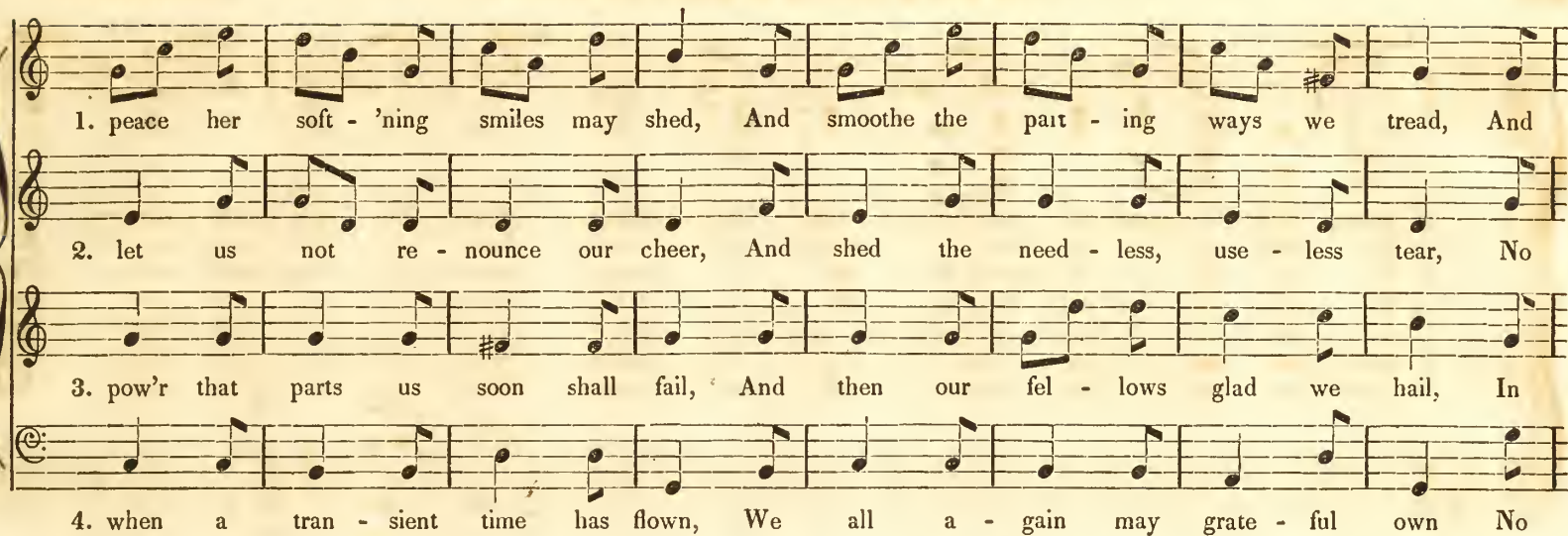
1. com - fort in our hearts be found, Though from each oth - er go - - - ing: That

2. lit - tle ills that life as - sail They high should soar in glad - - - ness: Then

3. most, not long can sway main - tain,— How swift - ly time is fly - - - ing! The

4. save our true and cor - dial band From mourn - ing sor - row's weep - - - ing: That





1. peace her soft - 'ning smiles may shed, And smoothe the part - ing ways we tread, And

2. let us not re - nounce our cheer, And shed the need - less, use - less tear, No

3. pow'r that parts us soon shall fail, And then our fel - lows glad we hail, In

4. when a tran - sient time has flown, We all a - gain may grate - ful own No

This musical system consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The lyrics are written below each staff, with some words hyphenated across measures. The music is in a common time signature, indicated by a 'C' on the first staff.



1. kind - ly, and kind - ly quell our dread, And kind - ly, and kind - ly quell our dread.

2. sor - row, no sor - row should be here, No sor - row, no sor - row should be here.

3. pleas - ure, in pleas - ure will we sail, In pleas - ure, in pleas - ure will we sail.

4. mem - ber, no mem - ber yet is gone, No mem - ber, no mem - ber yet is gone.

This musical system also consists of four staves, with the same clef arrangement as the first system. The lyrics continue, with some words hyphenated across measures. The music is in a common time signature, indicated by a 'C' on the first staff.



## SWEET IS THE SUMMER.

R. BOLFSLEID.

*Andantino.*  
**SOLO.**



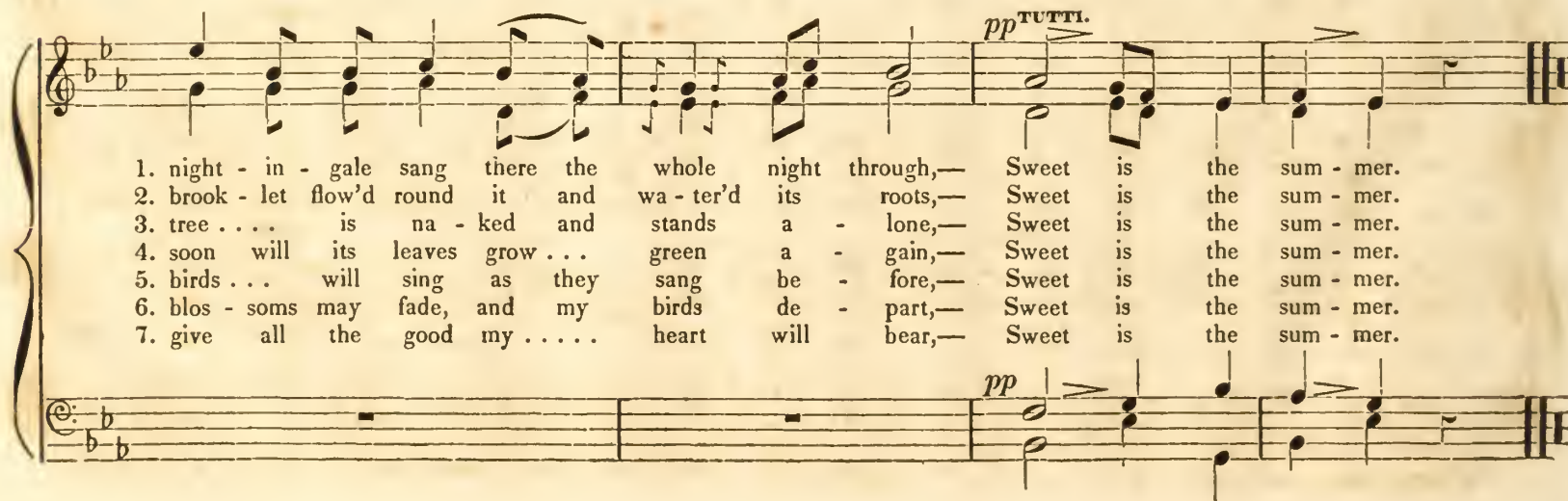
1. Three half o - pen ro - ses on one twig grew,— Sweet is the sum - mer,— A  
 2. The dew of . . . ev' - ning . . . bathed each root,— Sweet is the sum - mer,— A  
 3. The ro - ses are scat - tered, the bird is flown,— Sweet is the sum - mer,— The  
 4. But strong at its roots does the life re - main,— Sweet is the sum - mer,— And  
 5. And ro - ses will bloom in their beau - ty once more,— Sweet is the sum - mer,— And  
 6. Des - pair nev - er more come near my heart,— Sweet is the sum - mer,— Tho'  
 7. Good an - gels guard ev - 'ry leaf and hair,— Sweet is the sum - mer,— And

*p*

**TUTTI.**

*SOLO.*

*pp* **TUTTI.**



1. night - in - gale sang there the whole night through,— Sweet is the sum - mer.  
 2. brook - let flow'd round it and wa - ter'd its roots,— Sweet is the sum - mer.  
 3. tree . . . is na - ked and stands a - lone,— Sweet is the sum - mer.  
 4. soon will its leaves grow . . . green a - gain,— Sweet is the sum - mer.  
 5. birds . . . will sing as they sang be - fore,— Sweet is the sum - mer.  
 6. blos - soms may fade, and my birds de - part,— Sweet is the sum - mer.  
 7. give all the good my . . . heart will bear,— Sweet is the sum - mer.

*pp*

# THE ARRIVAL OF MAY.

J. W. IMMLER.

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*Allegretto.*

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a treble clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is written in a simple, melodic style with eighth and sixteenth notes.

1. A - wake, a - wake the joy - ful lay, And swell the notes of glad - ness,—It comes, the bright and love - ly May, To

2. The chirp - ing cuc - koo's hap - py song Is now midst groves re - sound - ing, And all the blithesome fea - thered throng Are

3. How na - ture with her love - ly train, Its ro - sy light is swell - ing! How sweet - ly are the charms that reign, Our

4. From ev' - ning skies se - rene and clear, The gen - tle dew is fall - ing, While ev - 'ry breeze is fraught with balm, And

5. Of all the scenes that crown the year, There's none like this to cheer us; There's none that makes the earth so dear, And

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The second staff is a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a treble clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music continues with a similar melodic style, ending with a double bar line.

1. quell our ev - 'ry sad - ness, To quell our ev - 'ry sad - ness, To quell our ev - 'ry sad - ness.

2. earth with glee re - sound - ing, Are earth with glee re - sound - ing, Are earth with glee re - sound - ing.

3. ev - 'ry care be - guil - ing! Our ev - 'ry care be - guil - ing! Our ev - 'ry care be - guil - ing!

4. all to peace is call - ing, And all to peace is call - ing, And all to peace is call - ing.

5. brings sweet heav'n so near us, And brings sweet heav'n so near us, And brings sweet heav'n so near us.



## THE EVENING BELL.

GEO. J. WEBB.

POETRY BY J. MALCOLM.

*Moderato.*

1. Hark! 'tis the - ev' - ning bell, Far peal - ing from the shore: O wel - come are the tones, that tell Of  
 2. It brings the dream of home, Of sweet se - ques - tered bow'rs, Of shades through which I lov'd to roam At  
 3. Oft have I paused to hail, A - mid my own loved land, The ev' - ning chime, o'er hill and dale, Float  
 4. And thus its dy - ing strain, A - cross the wa - ters cast, Thrills thro' the dark, mys - te - rious chain, That

1. Hark! 'tis the ev' - ning bell, Far peal - ing from the shore: O wel - come are the tones, that tell Of  
 2. It brings the dream of home, Of sweet se - ques - tered bow'rs, Of shades through which I lov'd to roam At  
 3. Oft have I paused to hail, A - mid my own loved land, The ev' - ning chime, o'er hill and dale, Float  
 4. And thus its dy - ing strain, A - cross the wa - ters cast, Thrills thro' the dark, mys - te - rious chain, That

1. o - cean wand'rings o'er: Of o - cean wand'rings o'er.  
 2. still and star - ry hours: At still and star - ry hours.  
 3. downward to the strand: Float down-ward to the strand;  
 4. links me to the past: That links me to the past:

1. o - cean wand'rings o'er: Of o - cean wand'rings o'er: Of o - cean wan - d'rings o'er. They  
 2. still and star - ry hours: At still and star - ry hours: At still and star - - ry hours; Of  
 3. downward to the strand: Float downward to the strand: Float down - ward to the strand; And  
 4. links me to the past: That links me to the past: That links me to the past: And



# THE EVENING BELL. CONTINUED.

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Mezzo.

1. They hail us from the home - less main, To earth's great fam - i -  
 2. Of mu - sic heard at fall . . . of day, A - cross the seas and  
 3. And melt a - cross the sum - - mer sea, As now its mu - sic  
 4. And from the dim and dis - - - tant shore, Speaks to my heart of

1. hail us from the home - less main, the home - less main, To earth's great fam - i - ly, great fam - i -  
 2. mu - sic heard at fall of day, at fall . . . of day, A - cross the seas and far a - way, and  
 3. melt a - cross the sum - mer sea, the sum - - mer sea, As now its mu - sic falls, its mu - sic  
 4. from the dim and dis - tant shore, and dis - - tant shore, Speaks to my heart of days of yore, of

1. ly . . . . a - gain . . . They hail us from the home - less main, To earth's great fam - - - i -  
 2. far . . . a - way . . . Of mu - sic heard at fall of day, A - cross the seas . . . and  
 3. falls . . . on me . . . And melt a - cross the sum - mer sea, As now its mu - - - sic  
 4. days . . . of yore . . . And from the dim and dis - tant shore, Speaks to my heart . . . of

1. ly . . . a - gain . . . They hail us from the home - less main, To earth's great fam - - i -  
 2. far . . . a - way . . . Of mu - sic heard at fall of day, A - cross the seas . . . and  
 3. falls . . . on me . . . And melt a - cross the sum - mer sea, As now its mu - - sic  
 4. days . . . of yore . . . And from the dim and dis - tant shore, Speaks to my heart . . . of

## THE EVENING BELL. CONTINUED.

*Cres.* *Dim.* *pp*

1. ly . . . a - gain. . . . }  
 2. far . . . a - way. . . . }  
 3. falls . . . on me. . . . }  
 4. days . . . of yore. . . . }

Hark! hark! hark! . . . . .

*pp* It is the ev' - ning bell!

*pp* It is the ev' - ning bell!

*ppp* *Smorzando.*

It is the ev' - ning bell, . . . . the ev' - ning bell! . . .

*ppp* It is the ev' - ning bell, . . . . the ev' - ning bell! . . .

*ppp* Hark! hark! hark! . . . . the ev' - ning bell, . . . . the ev' - ning bell! . . .

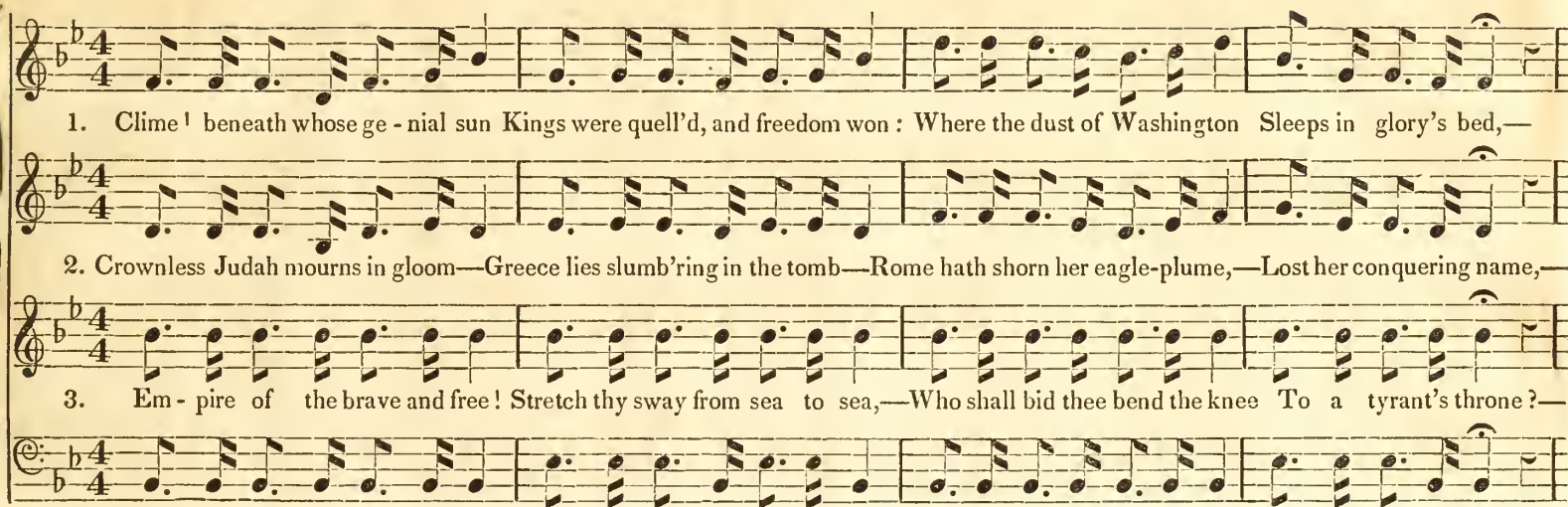
*ppp* It is the ev' - ning bell, . . . . the ev' - ning bell! . . .



# ODE FOR THE FOURTH OF JULY.

SCOTCH AIR. 161

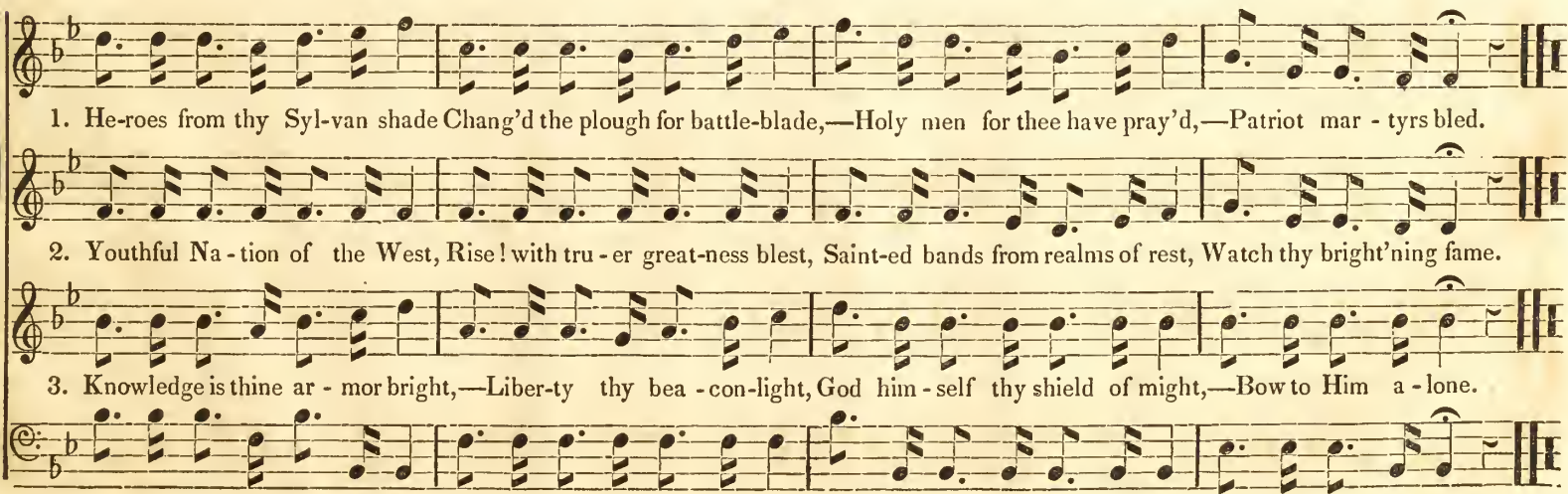
POETRY BY MRS. L. H. SIGOURNEY.



1. Clime<sup>1</sup> beneath whose ge - nial sun Kings were quell'd, and freedom won : Where the dust of Washington Sleeps in glory's bed,—

2. Crownless Judah mourns in gloom—Greece lies slumb'ring in the tomb—Rome hath shorn her eagle-plume,—Lost her conquering name,—

3. Em - pire of the brave and free ! Stretch thy sway from sea to sea,—Who shall bid thee bend the knee To a tyrant's throne?—



1. He-ros from thy Syl-van shade Chang'd the plough for battle-blade,—Holy men for thee have pray'd,—Patriot mar - tyrs bled.

2. Youthful Na - tion of the West, Rise ! with tru - er great-ness blest, Saint-ed bands from realms of rest, Watch thy bright'ning fame.

3. Knowledge is thine ar - mor bright,—Liber - ty thy bea - con-light, God him - self thy shield of might,—Bow to Him a - lone.



*mf* *Moderato.* *f* *mf* *Dolce.*

1. Be - hold the morn all bright and fair, La, la, la, la, la, la, la, la, la, la! Come forth t'enjoy the morning air, In

*mf* *f* *mf*

2. Come sing in swelling notes of glee, La, la, la, la, la, la, la, la, la, la! That life in bloom can on - ly be In

*mf* *f* *mf* *Dolce.*

3. En - joy to - day and ban-ish gloom, La, la, la, la, la, la, la, la, la, la! For love puts on her sweetest bloom In

*f* *Dolce.*

*Cres.* *Dolce.*

1. May's bright day, the time when flowerets are gay; When birds are sing-ing in mer-ry hey-day! When birds are sing-ing in

*Cres.* *Dolce.*

2. May's bright day, the time when flowerets are gay; When birds are sing-ing in mer-ry hey-day! When birds are sing-ing in

*Cres.* *Dolce.*

3. May's bright day, the time when flowerets are gay; When birds are sing-ing in

*Cres. Dim. Cres.*

1. mer - ry hey - day! Sweet love . . . loves May, Sweet love . . . loves May. . . . .

2. mer - ry hey - day! Sweet love . . . loves May, Sweet love . . . loves May. . . . .

3. mer - ry hey - day! Sweet love . . . loves May, Sweet love . . . loves May. . . . .

## THE HERDSMEN OF THE HEIGHT.

GEO. J. WEBB.

*Allegro.*

1. I am a shepherd of the height, The mountain crests swell 'neath my sight, The glowing morn I earliest see, The la - test

2. The wa-ters cool we drink from earth, Whence noble riv - ers take their birth, Our rills, from rocks, pellu - cid burst, Their sparkling

3. Here gushes first the streamlet forth, To lave the realms of south and north, Here first we hear its dashing foam, Not wild - er

4. The blaze and thunder of the sky Are at our feet, with heav'n so nigh, We hear, un - hurt, the storms increase, Their rage harms



## THE HERDSMEN OF THE HEIGHT. CONTINUED.

1. sun-shine falls on me, The herdsmen of the height, The herdsmen of the height. Hie, ho! . . . hie,

2. sweets are ours the first, We herdsmen of the height, hie, ho! We herdsmen of the height, hie, ho! Hie, ho! hie,

3. than our song of home, We herdsmen of the height, hie, ho! We herdsmen of the height, hie, ho! Hie, ho! hie,

4. not our homestead's peace, We herdsmen of the height, We herdsmen of the height, Hie, ho! hie,

1. ho! . . . . hie, ho! hie, ho! hie, ho! Hie, . . . . ho!

2. ho! . . . . hie, ho! hie, ho! hie, ho! *pp* Hie, ho! hie, ho! hie, ho! *ff* Hie, ho!

3. ho! hie, ho! hie, ho! hie, ho! *pp* Hie, ho! hie, ho! hie, ho! *ff* Hie, ho!

4. ho! hie, ho! hie, ho! hie, ho! *pp* Hie, ho! hie, ho! hie, ho! *ff* Hie, ho!



# THE TIME TO WALK.

J. ABENHEIM.

165

*Vivace.*

1. Walk! walk! walk at morn, While the dew-drops weep: Walk! walk! walk at morn, While the dew-drops weep,

2. Walk! walk! walk at noon, Where the breez-es blow: Walk! walk! walk at noon, Where the breez-es blow,

3. Walk! walk! walk at eve, When the sun sets clear: Walk! walk! walk at eve, When the sun sets clear,

1. While the birds on ev-'ry tree, Tune-ful ma-tins keep: While the birds on ev-'ry tree, Tuneful ma-tins

2. When thro' for-ests' deep-est shade, Rippling wa-ters flow: When thro' for-ests' deep-est shade, Rippling wa-ters

3. When all sounds to mu-sic beat, Sweet-ly meet the ear. Yes, yes, yes, When all sounds to mu-sic beat, Sweetly meet the

1. keep. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

2. flow. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

3. ear. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

## O, WAKE, AND LET YOUR SONGS RESOUND.

HIMMEL.

**Vigorously. SOLO.** **CHORUS.** **SOLO.** **CHORUS.**

1. O, wake, and let your songs resound, and let your songs re-sound, For sa - cred free - dom here is found, for

1. and let your songs re-sound, for

1. and let your songs re-sound, for

1. and let your songs re-sound, for

free-dom here is found: The bat-tle's strife is end-ed, And peace with con-quest blend-ed, Has  
 free-dom here is found: The bat-tle's strife is end-ed, And peace with con-quest blend-ed,  
 free-dom here is found:  
 free-dom here is found:

freedom's land with glo-ry crown'd.  
 Has freedom's land with glo-ry crown'd.  
 Has freedom's land with glo-ry crown'd.  
 Has freedom's land with glo-ry crown'd.

2  
 Let rocks, and hills, and vallies ring,  
 let hills and vallies ring—  
 While grateful praise to God we bring,  
 while praise to God we bring:  
 To Him, the bounteous Giver,  
 Be glory ever, ever,  
 While heart can feel, or voice can sing.

3  
 No more shall slavish bondage stain,  
 no more shall bondage stain,  
 Our nation's wide and rich domain,  
 our wide and rich domain:  
 Here, freedom's gladd'ning story  
 Shall ring in shouts of glory,  
 While time shall last or earth remain.



*Allegretto.*

1. Hey-day! prim - rose pale, O - p'ning and smil-ing: Spread-ing all thy pe - tals fair,

1. Hey-day! prim - rose pale, O - p'ning and smil-ing: Spread-ing all thy pe - tals fair,

1. Hey - day! hey - day!

1. Hey - day! hey - day!

Pay - ing court to sun and air, Pay - ing court to sun and air. Hey - day! hey -

Pay - ing court to sun and air, Pay - ing court to sun and air. Hey - day! hey -

Prim - rose smil - ing, Prim - rose smil - - ing, Hey - day! hey - day! hey -

Prim - rose smil - - ing, Hey - day! hey - day! hey

- day! Prim - rose smil - ing.  
 - day! Prim - rose smil - ing.  
 - day! smil - ing.  
 - day! smil - ing.

2  
 Hey-day! hey-day! little birds,  
 Twitt'ring and singing!  
 Spring has come and brought the flowers,  
 ||: Balmy nights and sunny hours. :||  
 Hey-day! hey-day! hey-day!  
 Sweet birds singing!

3  
 Hey-day! hey-day! friend of mine,  
 Sighing and gloomy!  
 Let your heart be light and free;  
 ||: Join in nature's jubilee: :||  
 Hey-day! hey-day! hey-day!  
 No more sighing!

## HOW LOVELY ARE THE WOODS.

**Allegretto. SOLO.**  
 1. How love - ly are the woods! The ver - dant, ver - dant woods! How love - ly are the woods! The  
 2. O how I love the woods! The ver - dant, ver - dant woods! O how I love the woods, The  
 3. Come with me to the woods! The ver - dant, ver - dant woods! Come with me to the woods, The  
**CHORUS.**



1. ver - dant, ver-dant woods! When sweetly the birds are all sing-ing, When thanks for the morn - ing are ringing, A -

2. ver - dant, ver-dant woods! Where light swinging branch - es are twinkling With dew-drops, that soft - ly are sprinkling The

3. ver - dant, ver-dant woods! Call ech - o, who dwells by the mountain, To an - swer your voice from the fountain That

1. -round in the ver - dant woods, The ver-dant, ver-dant woods. Tral - la, tral - la, tral - la, . . . . tral - la.

2. leaves of the ver - dant woods, The ver-dant, ver-dant woods. Tral - la, tral - la, tral - la, . . . . tral - la.

3. springs in the ver - dant woods, The ver-dant, ver-dant woods. Tral - la, tral - la, tral - la, . . . . tral - la.



# THE GOOD CAUSE.

POLISH AIR.

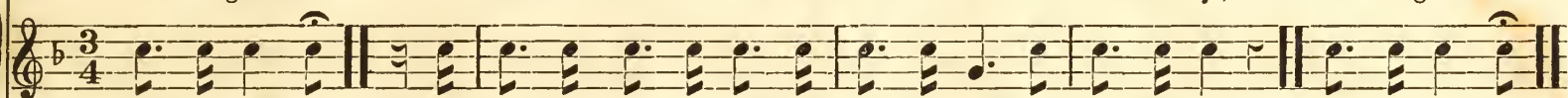
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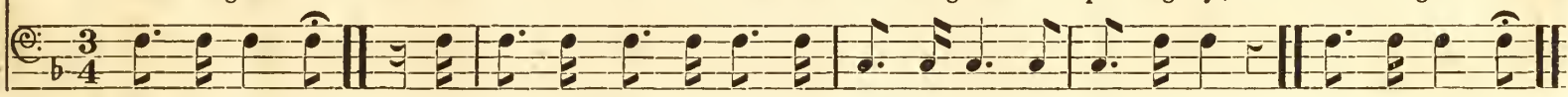
1. To the good cause! The cause for which we'll nev - er cease to strive so man - ful - ly; To the good cause!



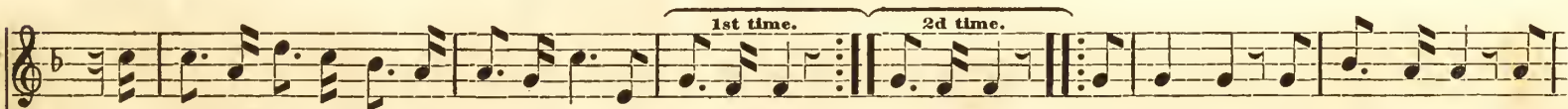
2. To the good cause! The cause for which our Fa - thers liv'd and toil'd un - wea - ried - ly; To the good cause!



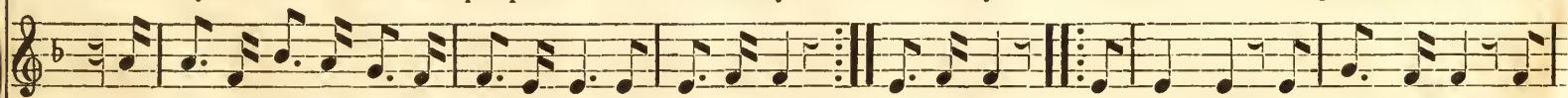
3. To the good cause! The cause which we will nev - er cease to guard as - pir - ing - ly; To the good cause!



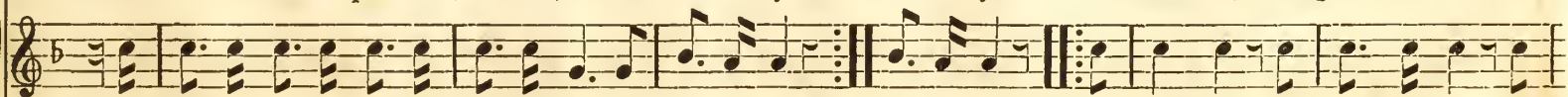
4. To the good cause! The cause for which we'll nev - er cease to strive so man - ful - ly; To the good cause!



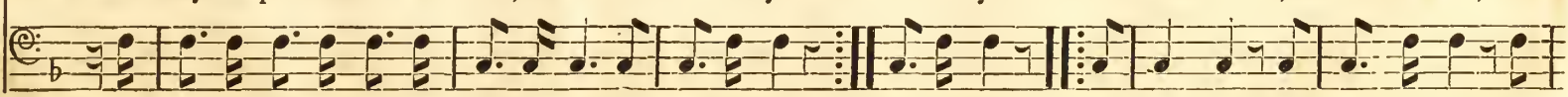
1. And may it still ex - tend and prosper more a - bun - dant - ly. - bun - dant - ly. The brave few, The good and true, Who



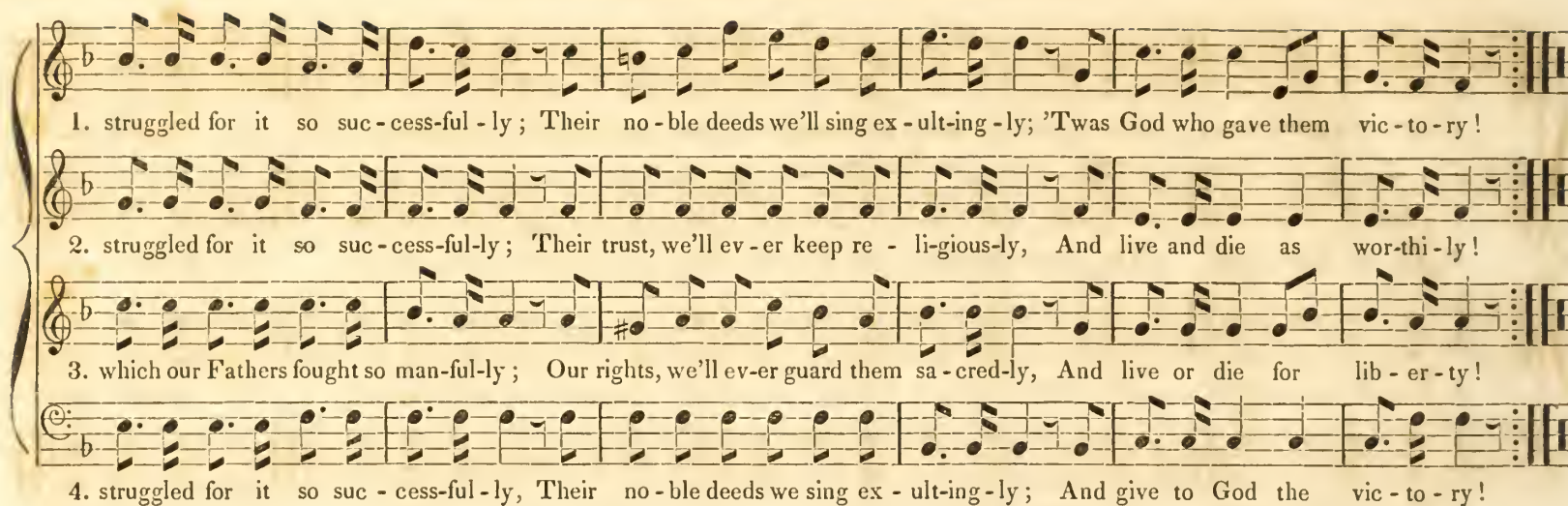
2. The cause of in - de - pendence, freedom, law and lib - er - ty. lib - er - ty. The brave few, The good and true, Who



3. And may it spread thro' all the world, and live e - ter - nal - ly. - ter - nal - ly. Let freedom's band, Defend the land, For



4. And may it still ex - tend and pros - per more a - bun - dant - ly. - bun - dant - ly. The brave few, Their spir - its true, Who



1. struggled for it so suc-cess-ful-ly; Their no-ble deeds we'll sing ex-ult-ing-ly; 'Twas God who gave them vic-to-ry!

2. struggled for it so suc-cess-ful-ly; 'Their trust, we'll ev-er keep re-li-gious-ly, And live and die as wor-thi-ly!

3. which our Fathers fought so man-ful-ly; Our rights, we'll ev-er guard them sa-cred-ly, And live or die for lib-er-ty!

4. struggled for it so suc-cess-ful-ly, Their no-ble deeds we sing ex-ult-ing-ly; And give to God the vic-to-ry!

## THE LOVE OF TRUTH.

POPULAR MELODY.



*Allegretto.*

1. My days of youth, though not from fol-ly free, I prize the truth, the

1. My days of youth, though not from fol-ly free, I prize the truth, the

1. My days—My days of youth, though not—though not from fol-ly free, I prize—I prize the truth, the

1. My days—My days of youth, though not—though not from fol-ly free, I prize—I prize the truth, the



more the world I see. I'll keep the straight and nar - row path, and lead where-e'er it may, The

more the world . . . . I see. . . . . The

more the world I see. I'll keep the straight and nar - row path, and lead where-e'er it may, The

more the world I see. I'll keep the straight and nar - row path, and lead where-e'er it may, The

voice of truth, I'll fol - low and o - bey.

voice of truth, I'll fol - low and o - bey.

voice—The voice of truth, I'll fol - low and o - bey.

voice—The voice of truth, I'll fol - low and o - bey.

2  
My footsteps lead, O truth, O truth, and mould my will,  
In word—in word and deed my duty to fulfill:  
Dishonest arts, and selfish aims, to truth can ne'er belong,  
No deed—no deed of mine, shall be a deed of wrong.

3  
The strength—the strength of youth, we see it soon decay,  
But strong—but strong is truth, and stronger every day:  
Though falsehood seem a mighty power which we in vain assail,  
The power—the power of truth will in end prevail.

4  
My days—my days of youth, though not from folly free,  
I prize—I prize the truth, the more the world I see:  
I'll keep the straight and narrow path, and lead where'er it may,  
The voice—the voice of truth, I'll follow and obey.

*The repetitions are for the Tenor and Base, and not for the Treble or Alto.*



CANON.  
Allegro Vivace.

How sweet is thy song, As float - ing a - long. Gay sky-lark, thy voice hails the morn - ing. O

How sweet is thy song, As float - ing a - long, Gay sky-lark, thy voice hails the morn - ing. O

lend me thy wing, With thee I will sing, To wel - come the day at its dawn - ing.

lend me thy wing, With thee I will sing, To wel - come the day at its dawn - ing.

How

How

How sweet is thy song, As float - ing a - long, the morn - - - ing. O

How sweet is thy song, As float - ing a - long, thy voice hails the morn - - ing. O

sweet is thy song, As float - ing a - long, Gay sky - lark, thy voice hails the morn - - - ing. O

sweet is thy song, As float - ing a - long, Gay sky - lark, thy voice hails the morn - - - ing. O

lend me thy wing, With thee I will sing, To wel - come its dawn - - - - ing, To wel - come its

lend me thy wing, With thee I will sing, To wel - come its dawn - - ing, To wel - come its

lend me thy wing, With thee I will sing, To wel - come the day at its dawn - ing, To wel - come the day at its

lend me thy wing, With thee I will sing, To wel - come the day at its dawn - ing, To wel - come the day at its

## SKY-LARK'S SONG. CONTINUED.

First system of the musical score. It consists of four staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: dawn - - - - ing. How sweet is thy song, As float - ing a - long, Gay sky - lark, thy voice hails the

Second system of the musical score. It consists of four staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: morn - - - - ing. O lend me thy wing, With thee I will sing, To wel - come the day at its



First system of musical notation. It consists of four staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "dawn - - - ing, To wel-come the day at its dawn - - - ing. Its dawn - ing, Its dawn - - - ing, To wel-come the day at its dawn - - - ing. Its dawn - ing, Its dawn - - - ing, To wel-come its dawn - - - - ing. Its dawn - ing, Its dawn - ing, Its". The word "CODA" is written above the final measure of the first three staves. Dynamics include *f* (forte) and *SCODA.*

Second system of musical notation. It consists of four staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "dawn - ing, . . . To wel-come the day . . . . . at its dawn - - - ing. dawn - ing, . . . To wel-come the day at its dawn - - - ing. dawn - ing, . . . To wel-come the day at its dawn - - - ing. dawn - ing, . . . the day at its dawn - - - ing." Dynamics include *f* (forte).

Allegro.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la! So sings the young

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la! So sings the young

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la! So sings the young

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la! So sings the young

milk-maid with her pail on her head, As bloom-ing like morn-ing she hastes to the mead; Her

milk-maid with her pail on her head, As bloom-ing like morn-ing she hastes to the mead; Her

milk-maid with her pail on her head, As bloom-ing like morn-ing she hastes to the mead; Her

milk-maid with her pail on her head, As bloom-ing like morn-ing she hastes to the mead; Her







hunner the moun-tain to scale, While the maid-en bears home-ward the full flow-ing pail. With

hunner the moun-tain to scale, While the maid-en bears home-ward the full flow-ing pail. With

hunner the moun-tain to scale, While the maid-en bears home-ward the full flow-ing pail. With

hunner the moun-tain to scale, While the maid-en bears home-ward the full flow-ing pail. With

This system contains four staves of music. The first three staves are vocal parts, each with the lyrics 'hunner the moun-tain to scale, While the maid-en bears home-ward the full flow-ing pail. With'. The fourth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time.

hearts light and free, as they go on their way, Each sings the same song to the toils of the

hearts light and free, as they go on their way, Each sings the same song to the toils of the

hearts light and free, as they go on their way, Each sings the same song to the toils of the

hearts light and free, as they go on their way, Each sings the same song to the toils of the

This system contains four staves of music. The first three staves are vocal parts, each with the lyrics 'hearts light and free, as they go on their way, Each sings the same song to the toils of the'. The fourth staff is a piano accompaniment. The music continues in G major and 4/4 time.

day. When ev' - ning comes dark - ling o'er mea - dow and grove, And stars in the heav'ns are bright

day. When ev' - ning comes dark - ling o'er mea - dow and grove, And stars in the heav'ns are bright

day. When ev' - ning comes dark - ling o'er mea - dow and grove, And stars in the heav'ns are bright

day. When ev' - ning comes dark - ling o'er mea - dow and grove, And stars in the heav'ns are bright

The first system consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. The lyrics are repeated on each staff. Dynamics include *p* (piano) at the start of each line and *Cres.* (crescendo) above the final measure of each line.

spark - ling a - bove, Thus sings he, re - trac - ing the well - beat - en track, The maid in the

spark - ling a - bove, Thus sings he, re - trac - ing the well - beat - en track, The maid in the

spark - ling a - bove, Thus sings he, re - trac - ing the well - beat - en track, The maid in the

spark - ling a - bove, Thus sings he, re - trac - ing the well - beat - en track, The maid in the

The second system also consists of four staves with the same instrumentation and key signature as the first. The lyrics are repeated on each staff. Dynamics include *Cres.* (crescendo) above the final measure of each line.



val - ley thus wel-comes him back. *pp* Tral la, la, la, la, la, la, la, la, la, la, la, la, la, la. The

val - ley thus wel-comes him back. *pp* Tral la, la, la, la, la, la, la, la, la, la, la, la, la, la. The

val - ley thus wel-comes him back. *pp* Tral la, la, la, la, la, la, la, la, la, la, la, la, la, la. The

val - ley thus wel-comes him back. *pp* Tral la, la, la, la, la, la, la, la, la, la, la, la, la, la. The

maid in the val - ley thus wel - comes him back. *p* La, la, la, la, la, la, la, la, la, la, la, la, la, la,

maid in the val - ley thus wel - comes him back. *p* La, la, la, la, la, la, la, la, la, la, la, la, la, la,

maid in the val - ley thus wel - comes him back. *p* La, la, la, la, la, la, la, la, la, la, la, la, la, la,

maid in the val - ley thus wel - comes him back. *p* La, la, la, la, la, la, la, la, la, la, la, la, la, la,



The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts are written in treble clef, and the piano part is in bass clef. The lyrics "la, la, la, la, la, la, la, la, la, . . . . . la." are written below the vocal staves. The piano part consists of a simple harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "Cres." and "f".

THOUGH AUTUMN'S HAND EXTENDED ROUND.

DR. CALCOTT.

*Soprano Primo.*

**Moderato.**

**Moderato.**

Though au - tumn's hand ex - tend - ed round, The with - 'ring leaves dis - play,— The with-'ring leaves dis -

*Soprano Secondo.*

Though au - tumn's hand ex - tend - ed round, The with - 'ring leaves dis - play,— The with-'ring leaves dis -

*Basso.*

Though au - tumn's hand ex - tend - ed round, The with - 'ring leaves dis -

## THOUGH AUTUMN'S HAND EXTENDED ROUND. CONTINUED.

First system of musical notation. It consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with the same key signature. The lyrics are: "play, Con-tent-ed health and peace are found,—Con-tent-ed health and peace are found,—Content-ed health and peace are found, In ev-'ry ris-ing day,— . . . In ev-'ry, ev-'ry ris-ing day. While

Second system of musical notation. It consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with the same key signature. The lyrics are: "found, In ev-'ry ris-ing day,— . . . In ev-'ry, ev-'ry ris-ing day. While

Third system of musical notation. It consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with the same key signature. The lyrics are: "hope that gilds each tran-sient hour, O'er-looks ap-proach-ing gloom,— O'er-looks ap-proach-ing gloom,— O'er-looks ap-



gloom,—O'er - looks, O'er - looks ap - proach-ing gloom, She knows that win - ter's drea - ry pow'r Must

- proach-ing gloom, O'er - looks ap - proach-ing gloom, Must

O'er - looks ap - proach-ing gloom: She knows that win - ter's drea - ry

yield to ver - nal bloom,— Must yield to ver - nal bloom,—She knows that win - ter's drea - ry pow'r Must

yield to ver - nal bloom,— Must yield to ver - nal bloom,—She knows that win - ter's drea - ry pow'r Must

pow'r Must yield to ver - nal bloom, to ver - nal bloom,—She knows that win - ter's drea - ry pow'r Must

*Allegretto.*

yield to ver - nal bloom. What praise ... a - waits ... the gen - 'rous, gen - 'rous mind, That

yield to ver - nal bloom. What praise ... a - waits ... the gen - 'rous, gen - 'rous mind, That

yield to ver - nal bloom. What praise ... a - waits ... the gen - - 'rous mind, That



adds to these a charm,— a charm,—That adds to these a charm, Whose heart - felt joys by taste re -

adds to these a charm,— a charm,—That adds to these a charm, Whose heart - felt joys by taste re -

adds to these a charm,— a charm,—That adds to these a charm,

- fin'd,— by taste re - - fin'd, . . The grate - ful bo - som warm, The

- fin'd,— by taste re - - fin'd, . . The grate - ful bo - som warm, The

The grate - ful bo - som warm, . . The grate - ful bo - som warm, The

grate - ful, grate - ful bo - som warm. Soft o'er the grave . . . il - lu - sive vi - sions play, il -

grate - ful, grate - ful bo - som warm. Soft o'er the grave . . . il - lu - sive vi - sions play, il -

grate - ful, grate - ful bo - som warm. Soft o'er the grave . . . il - lu - sive vi - sions play, il -

# THOUGH AUTUMN'S HAND EXTENDED ROUND. CONTINUED.

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The musical score is written for three parts: Soprano, Alto, and Piano. The key signature is D major (two sharps). The tempo and meter are not explicitly stated but appear to be 4/4 time. The lyrics are written below the vocal staves, and the piano accompaniment is written on the grand staff (treble and bass clefs).

**System 1:**

Soprano: play, . . . . . vi - sions play, And prom-ise bright-er scenes . . . thro'

Alto: play, . . . . . vi - sions play,

Piano: - lu - sive vi - sions play, — il - lu - sive vi - sions play, And prom-ise bright-er scenes, — And prom-ise bright-er

**System 2:**

Soprano: life's un - cer - tain day, — And prom-ise bright-er scenes thro' life's un - cer - tain day, — bright - er scenes thro'

Alto: And prom-ise bright-er scenes thro' life's un - cer - - - tain day, — bright - er scenes thro'

Piano: scenes, — And prom-ise bright-er scenes thro' life's un - cer - tain day, — And prom-ise bright - er scenes thro'

**System 3:**

Soprano: life's un - cer - tain day, — thro' life's un - cer - tain day, — thro' life's un - cer - - - tain day.

Alto: life's un - cer - tain day, — thro' life's un - cer - tain day, — thro' life's un - cer - - - tain day.

Piano: life's un - cer - tain day, — thro' life's un - cer - tain day, — thro' life's un - cer - - - tain day.



*Allegro.*

1. Who lives in joy? Who lives in joy? Tis he, who's life pur - su - ing, A good that lives in a - ge's night, A  
 2. With such a good, With such a good, My life's ob - tained its treas - ure: And tho' not all of fortune's lot, Has

1. good that wax - es ev - er bright, And still its youth re - new - ing. A good that lives in a - ge's night, A  
 2. shed its rich - es on my cot, I still have sweet-est pleas - ure. And tho' not all of for-tune's lot, Has



1. good that wax-es ev - er bright, And still its youth re - new-ing.  
2. shed its rich - es on my cot, I still have sweetest pleasure.

1. good that wax-es ev - er bright, And still its youth re - new-ing.  
2. shed its rich - es on my cot, I still have sweetest pleasure.

3  
O star of hope!  
O star of hope!  
Led on by thy bright beaming,  
I walk through earth's dark sullen gloom.  
|| In joys that ever freshly bloom, ||  
|| Like plants 'neath summer's gleaming. ||

4  
Beneath thy light,  
Beneath thy light,  
I go from morn to even:  
In ev'ry change of earth and time,  
|| My heart to thy bright beamings chime, ||  
|| In music sweet as heaven. ||

## THE GENIUS OF POESY.

A. MATTHAEI.

1. On wings of light, with glitt'ring stars o'erspangled, Sweet poe - sy descends to earth below. Wheree'er she moves, more brilliant glows the

2. Where'er she breathes, plain nature heav'nward rises, Adorn'd with glowing co-lors not her own. More sweetly blooms each purple tinted

3. The hum-ble hov-el, touch'd by her bright pencil, Blooms out, a rural cot, with woodbines rife, And forms, long lost in time's perpet-ual

1. morning, The azure heav'ns are more se-re-ne-ly blue. Each path that she treads, blushing roses a-dorn, Ne'er old, never fad-ing, nor

2. blossom ; A soul speaks out from ev-'ry frig-id stone, And rais'd by the help of her mag-ical pow'r, Sweet songsters make vocal each

3. torrent, Start from the drea-ry depths to light and life. But rich-er and pur-er than all she has brought, Is song, from the heart, full of

1. bear-ing a thorn : Each path that she treads, blushing roses a-dorn, Ne'er old, nev-er fading, nor bear-ing a thorn.

2. forest and bower: And rais'd by the help of her mag-i-eal pow'r, Sweet songsters make vocal each for-est and bow'r.

3. feeling and thought : But rich-er and pur-er than all she has brought, Is song, from the heart, full of feel-ing and thought.



# GOD SPEED THE RIGHT.

Music from the GERMAN. 191

POETRY BY W. E. HICKSON.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and quarter notes. Dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte) again. The lyrics are as follows:

1. Now to heav'n our pray'rs ascending, God speed the right; In a no-ble cause contend-ing, God speed the right.

2. Be that pray'r a - gain re-peat-ed, God speed the right; Ne'er despair-ing though defeat-ed, God speed the right.

3. Patient, firm, and per-se-ver-ing, God speed the right; Ne'er th'event nor dan-ger fear-ing, God speed the right.

4. Still our onward course pur-suing, God speed the right; Ev'-ry foe at length sub-du-ing, God speed the right.

The second system of the musical score also consists of four staves, following the same format as the first system. The dynamics include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) again. The lyrics are as follows:

1. Be our zeal in heav'n re-cord-ed, With suc-cess on earth re-ward-ed, God speed the right, God speed the right.

2. Like the good and great in sto-ry, If we fail, we fail with glo-ry, God speed the right, God speed the right.

3. Pains, nor toils, nor tri - als heed-ing, And in heav'n's own time succeeding, God speed the right, God speed the right.

4. Truth our cause, whate'er de-lay it, There's no pow'r on earth can stay it; God speed the right, God speed the right.



Allegretto.

1. How like to a barque, on the bo - som of o - cean, Our life floats a - long down the cur - rent of

2. Thro' clouds, ro - sy blush-ing, the sun shines at morn-ing, And pours all a - round us a tor - rent of

3. On board all is friend-ship, both hon - est and cor - dial : Much read-ing and talk of the Port where we

1. time; No tem-pests as - sail it, no waves in com - mo - tion, But breez - es still fan it from flow'rs in their

2. light, Or she of the crescent, with sil - ver a - dorn-ing, Makes sweet-er than day the soft lus - tre of

3. steer; Much thankful re - gard for the bless-ings a - round us; But nev - er a mur-mur, and sel - dom a

1. prime. . . . . With love for its pi - lot, and truth on its

2. night. 1. But breez-es still fan it from flow'rs in their prime. 2. When both have for - sa - ken their path in the

2. Makes sweeter than day the soft lus - tre of night,

3. tear,—But nev - er a mur - mur, and sel - dom a tear; While all who our col - ors of friend-ship des -

1. deck,— With love for its pi - lot, and truth on its deck, What dan - gers can threat-en, What tem - pest can

2. sky,— When both have for - sa - ken their path in the sky, We steer by the stars as they twin - kle on

3. cry,— While all who our col - ors of friend-ship des - cry, Give blithe - ly a cheer as our barque pass - es



## THE VOYAGE OF LIFE. CONTINUED.

*Dolce.*

1. wreck? With love for its pi - lot, and truth on its deck, What dan - gers can threaten, what tem - pest can wreck?

*Dolce.*

2. high. When both have for - sa - ken their path in the sky, We steer by the stars as they twin - kle on high.

*Dolce.*

3. by,— While all who our col - ors of friend - ship des - cry, Give blithe - ly a cheer as our barque pass - es by.

## SUN-RISE SONG.

FELIX MENDELSSOHN BARTHOLDY.

*SOLO. Vivace e leggiero.*

1. How sweet the flow'rs, In sum - mer's gay bow'rs, All spark - ling bright, In morn - ing's soft light! Thro' tree - tops high, The

2. They call thy name! O leave them thy dream! Come join thy friend, And with me as - cend The hill's tall brow, Where

*SOLO.*

*SOLO.*

1. How sweet the flow'rs, In sum - mer's gay bow'rs, All spark - ling bright, In morn - ing's soft light! Thro' tree - tops high, ...

2. They call thy name! O leave them thy dream! Come join thy friend, And with me as - cend The hill's tall brow, ....

*SOLO.*



Ritard.

Tempo 1mo.

1. balm-y winds sigh,  
2. sweet-bri-ars grow,

The balm-y winds sigh, While flut - t'ring gay on joy - ful wing,  
Where sweet-briars grow, And see, with ev - er new de - light,

The  
The

The balm-y winds sigh, The balm-y winds sigh, While flut - t'ring gay on joy - ful wing, The  
Where sweet briars grow, Where sweet briars grow, And see with ev - er new de-light, The

Ritard.

Tempo 1mo.

1. birds to - geth - er sweet - ly sing:  
2. glo - rious sun - rise full and bright:

While flut - t'ring gay on joy - ful wing, The birds to -  
And see, with ev - er new de - light, The glo - rious

1. birds to - geth - er  
2. glo - rious sun - rise

sweet - ly sing: While flut - t'ring gay on joy - ful wing, . . The  
full and bright: And see, with ev - er new de - light, . . The

TUTTI.

## SUN-RISE SONG. CONTINUED.

1. geth - - - er sweet - - - ly sing: While flut - t'ring gay on joy - ful wing, The birds to -  
 2. sun - - - rise full . . . and bright: And see, with ev - er new de - light, The glo - rious

1. birds . . . to - geth - er sweet - ly sing: . . . While flut - t'ring gay on joy - ful wing, . . .  
 2. glo - - - rious sun - rise full and bright: . . . And see, . . with ev - er new de - light, . . .

1. While flut - - t'ring, flut - t'ring gay on joy - ful wings, . .  
 2. And see, . . . and see, . . with ev - er new de - light, . .

1. geth - - - - - er sweet - ly sing.  
 2. sun - - - - - rise full and bright.

TUTTI. The birds . . to - geth - - - er sweet - ly sing.  
 SOLO.  
 TUTTI. SOLO.  
 TUTTI. sing. . . . .  
 1. The birds to - geth - er sweet - ly sing.  
 2. The glo - rious sun - rise full and bright.  
 SOLO.  
 TUTTI.



# WHEN STORMY CLOUDS ARE DARK.

ZUNSTEEG. 197

Moderato.  
SOLO.

CHORUS. SOLO.

1. When stormy clouds are dark and low'ring ; And grief is ev - 'ry smile o'erpow'ring ; We ask—shall life be al-ways so ? O no ! Shall

SOLO.

CHORUS. SOLO.

2. Shall man, who man with chains oppresses, That justice shun which wrongs redresses ; And roll uncheck'd the tide of woe ? O no ! Shall

SOLO.

CHORUS. SOLO.

3. Shall earth's distinctions last for - ev - er, And av'rice's grasp no hand dis - sev - er, And man his race re - fuse to know ? O no ! Shall

SOLO.

CHORUS. SOLO.

CHORUS.

1. suns a - gain ap - pear - ing, And all with bright-ness cheer - ing, Our days re - turn to bless ? O YES !

CHORUS.

2. ty - rant's chains be bro - ken, Do signs the truth be - to - ken, That free-dom all will bless ? O YES !

CHORUS.

3. all en - joy the pleas - ure, Shall all par - take the treas - ure, And hap - pi - ness pos - sess ? O YES !

CHORUS.



## BEAUTIFUL PRIMROSE.

FELIX MENDELSSOHN BARTHOLDY.

Allegretto.

*p* *Cres.*

1. Beau - ti - ful prim - rose, O - p'ning so ear - ly, Fresh in thy beau - ty, Take thou my  
 2. Light was thy slum - ber, Ear - ly thy wak - ing, Sweet is thy morn - ing, Beau - ti - ful

1. Beau - ti - ful prim - rose, O - p'ning so ear - ly, Fresh in thy beau - ty, Take thou my  
 2. Light was thy slum - ber, Ear - ly thy wak - ing, Sweet is thy morn - ing, Beau - ti - ful

1. Beau - ti - ful prim - rose, O - p'ning so ear - ly, Fresh in thy beau - ty, Take thou my greet - ing! . . . . .  
 2. Light was thy slum - ber, Ear - ly thy wak - ing, Sweet is thy morn - ing, Beau - ti - ful prim - rose, . . . . .

1. Beau - ti - ful prim - rose, O - p'ning so ear - ly, Fresh in thy beau - ty, Take thou my  
 2. Light was thy slum - ber, Ear - ly thy wak - ing, Sweet is thy morn - ing, Beau - ti - ful

*f* *p*

1. greet - ing! He - rald of spring-time, Take thou my greet - ing! He - rald of  
 2. prim - rose! Beau - ti - ful prim - rose, He - rald of spring - time, He - rald of

1. greet - ing! He - rald of spring-time, Take thou my greet - ing! He - rald of  
 2. prim - rose! Beau - ti - ful prim - rose, He - rald of spring - time, He - rald of

1. . . . He - rald of spring-time, Take thou my greet - ing! He - rald of  
 2. . . . He - rald of spring-time, He - rald of spring - time, He - rald of

1. greet - ing! He - rald of spring-time, Take thou my greet - ing! He - rald of  
 2. prim - rose! Beau - ti - ful prim - rose, He - rald of spring - time, He - rald of

1. spring - - time!  
2. spring - - time!

Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -

1. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -  
2. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -

1. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -  
2. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -

1. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -  
2. spring-time! Take thou my greet - ing, Take thou my greet - ing, He - rald of spring-time, of spring - -

1. greet - - ing, He - rald of spring - - - time, of spring - - time!  
2. greet - - ing, He - rald of spring - - - time, of spring - - time!

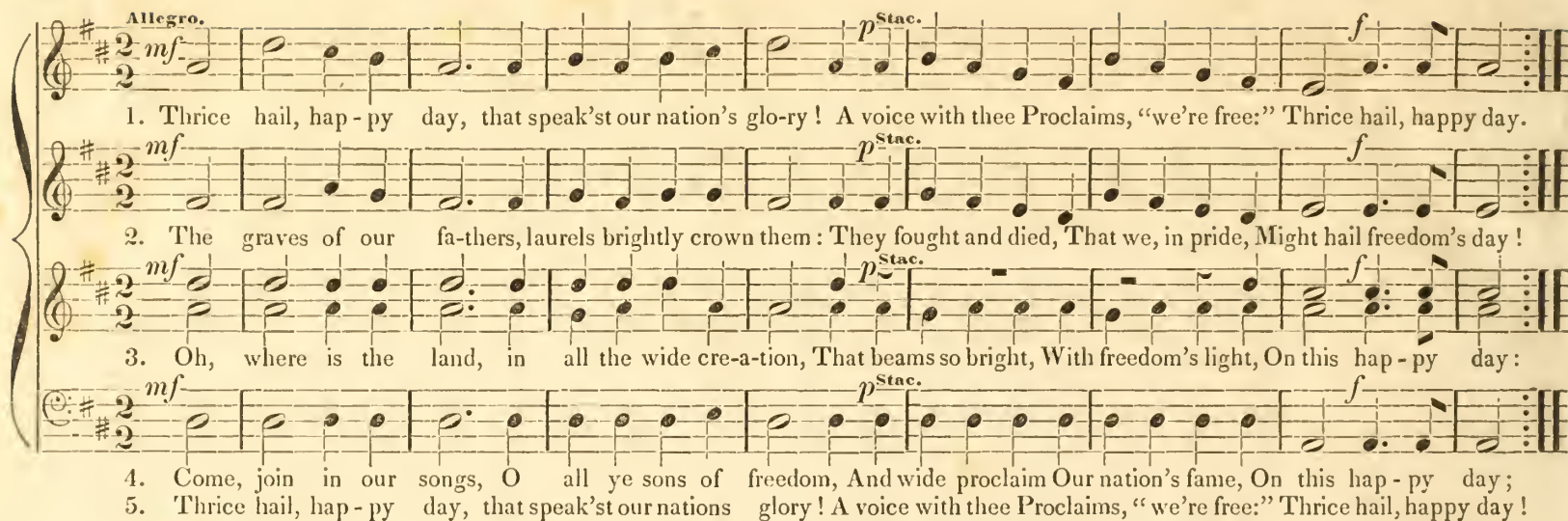
1. time! He - - - - - rald, He - rald of spring - - - - - time!  
2. time! He - - - - - rald, He - rald of spring - - - - - time!

1. time! Take thou my greet - ing, He - rald of spring - - - - - time!  
2. time! Take thou my greet - ing, He - rald of spring - - - - - time!

1. time! Thou he - - - - - rald of spring - - time!  
2. time! Thou he - - - - - rald of spring - - time!



*Allegro.*



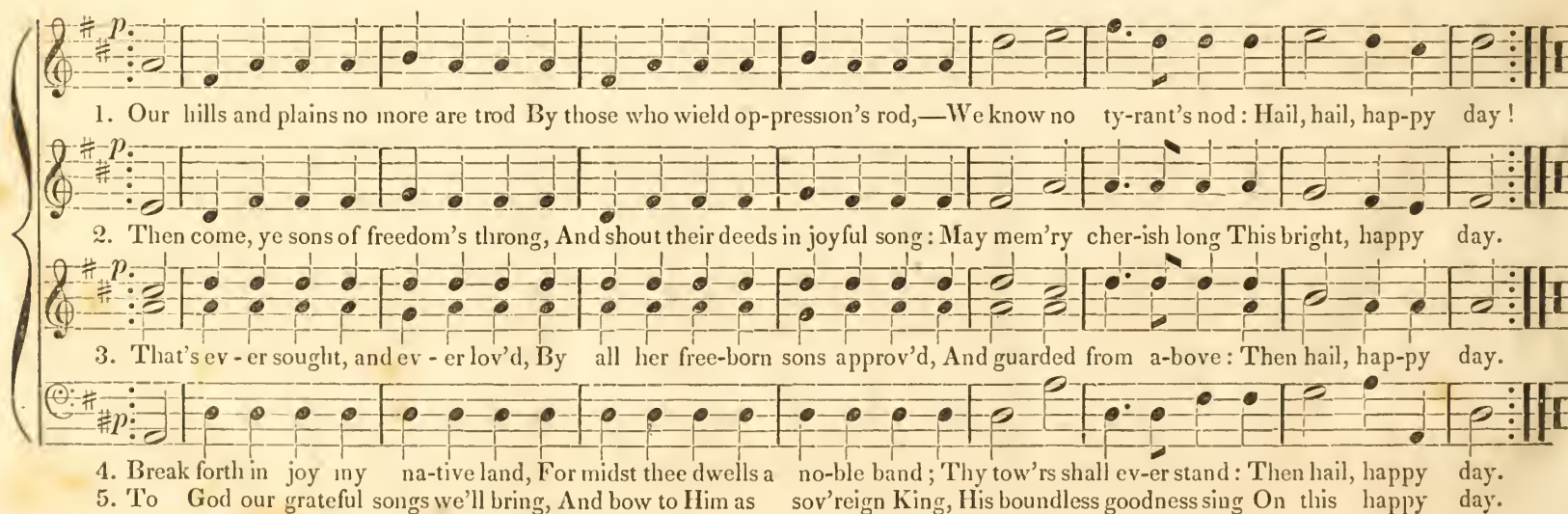
1. Thrice hail, hap-py day, that speak'st our nation's glo-ry ! A voice with thee Proclaims, "we're free:" Thrice hail, happy day.

2. The graves of our fa-thers, laurels brightly crown them : They fought and died, That we, in pride, Might hail freedom's day !

3. Oh, where is the land, in all the wide cre-a-tion, That beams so bright, With freedom's light, On this hap-py day :

4. Come, join in our songs, O all ye sons of freedom, And wide proclaim Our nation's fame, On this hap-py day ;

5. Thrice hail, hap-py day, that speak'st our nations glory ! A voice with thee Proclaims, "we're free:" Thrice hail, happy day !



1. Our hills and plains no more are trod By those who wield op-pression's rod,—We know no ty-rant's nod : Hail, hail, hap-py day !

2. Then come, ye sons of freedom's throng, And shout their deeds in joyful song : May mem'ry cher-ish long This bright, happy day.

3. That's ev-er sought, and ev-er lov'd, By all her free-born sons approv'd, And guarded from a-bove : Then hail, hap-py day.

4. Break forth in joy my na-tive land, For midst thee dwells a no-ble band ; Thy tow'rs shall ev-er stand : Then hail, happy day.

5. To God our grateful songs we'll bring, And bow to Him as sov'reign King, His boundless goodness sing On this happy day.















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